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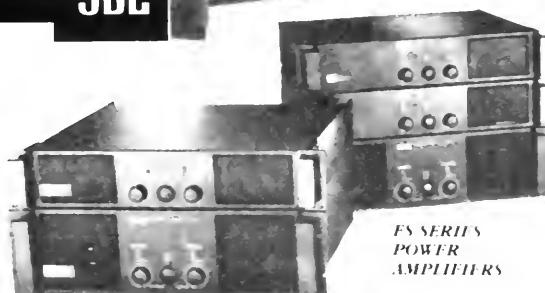
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Thrust

VOL. 2, NO. 7

JULY 1990



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DANCE, and
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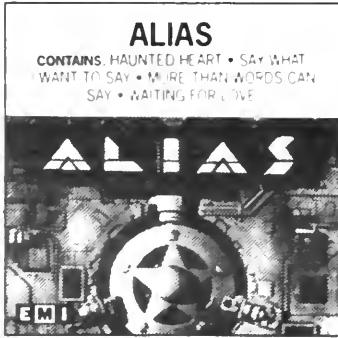


HOTHOUSE FLOWERS
Home

INCLUDES GIVE UP · I CAN SEE CLEARLY NOW
AND MOVIES

HOTHOUSE FLOWERS
Home

Voted the "Hottest Unsigned Band In Europe" by Rolling Stone Magazine in 1986, HOTHOUSE FLOWERS burst upon the European music scene with their unique blend of Celtic folk music and American R&B. Now with their second release, "Home", HOTHOUSE FLOWERS broadens the scope of their own brand of Irish soul music. Including the singles "Give It Up" and "Giving It All Away".



ALIAS

CONTAINS HAUNTED HEART · SAY WHAT
WANT TO SAY · MORE THAN WORDS CAN
SAY · WAITING FOR LOVE

ALIAS

What is ALIAS?! It's sort of a musical alliance. Founded by two former members of Sheriff and later joined by three founding members of Heart, ALIAS creates a highly aggressive brand of rock that deals with life's experiences in a way that everyone can relate to. Check out the self-titled debut from ALIAS with the singles "Haunted Heart" and "Say What I Wanna Say"!



TURTLE'S
MUSIC · VIDEO

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MUSIC · VIDEO

TURTLE'S
MUSIC · VIDEO



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Inquiring Minds Want To Know?

Hey gang, here we go with another edition of Street Notes. Before we get into the music, I want to remind everyone that censorship is picking up momentum as an acceptable practice in our country. I don't want to reiterate May's column, so go back and read it if you haven't yet. Don't let your freedoms get whittled away. It's happening.

First on the list is the Annual Bay Area's Showcase of Bands that will happen July 15th at the Rock-it Club. Sponsored by Fantasma Productions, the event will feature fifteen regional bands covering the broad range of commercial music. In no particular order, the bands are:

The Other Band — a Tampa based Top 40 rock band.

Alter Ego — from Altomonte Springs with a progressive/alternative sound.

Drama — well known in the local area but hailing from Ft. Myers.

Joker's Wild — veterans of the Florida band circuit from Orlando.

ZaZa — Cleveland Ohio's tribute band to the Gabor sisters (just kidding).

Jesse James — a Top 40 rock band from Palm Bay, Florida.

Bounty Hunter — southern rock from Naples.

Wild Side — straight ahead rock and roll from W. Palm Beach.

Killing Floor — LA street rock via W. Palm Beach.

Stephanie's Boots — a five piece rock band from Florida.

There are also five unannounced bands to play the event. The show is open to the

general public but is more geared toward club owners and other industry people who are interested in the major circuit bands available in the area.

Special thanks to Diana a.k.a. Miss Thrust who has regularly appeared in the magazine. Diana is moving on to other ventures which will include national work. Ms. Thrust will still be appearing at special events throughout the year so look for her around town.

Thrust welcomes Savatage back to the Bay area on July 20. It's going to be a huge celebration since, as die-hard fans know, it's the day before John Oliva's birthday. He invites everyone to come out and see the full scale Savatage show at Jannus Landing on this leg of their successful tour. Look for details inside.

While we're on the subject of metal music, it's time to wake up thrashers, bashers and moshers. On Tuesday, July 24th, Tampa's premiere thrash band, Blackkout, takes Bodytalk in Pinellas Park hostage for a night of slammin' and jammin'. Special guests include Zero Tolerance with additional acts to be announced. Plenty of metallic merchandise has been donated by Capitol, Megaforce, Metal Blade and MCA Records (including an autographed album from Flotsam and Jetsam). There will be a massive give-away at the show. Taking a hiatus from the *Thrust* deadline, Assistant Editor DJ Justice has involved himself in promoting the event. DJ was recently quoted as saying, "It's gonna be killer, dude." With grammatical clarity like that, no wonder he's the right hand dude.

As press time, it's still a month away from the Kiss/Slaughter show, but rumors have been flying around town about what to expect at this 2 1/2 hour show, the longest in the band's career. Word has it that Gene Simmons and Paul Stanley appear at selected venues in full make-up. Polygram was denying the fact — it may be a reaction to the flashback laced "Forever" video or it may be a special treat for lucky fans. Slaughter and Danger Danger will be opening for Kiss at the USF Sundome on August 4. Be sure to read my interview with Gene Simmons to know what to expect when the band hits Florida.

The exciting news on the west coast is the new Oliver Stone movie/biography of the Wild Child himself, Jim Morrison and the Doors. In the first of five installments, Talon Adam Boffi talks to John Densmore, drummer of the band, about the new movie, other projects, and the enigma he called his friend, Jim Morrison.

This month also brings part two of *Stalking Vampire Punks*. Is the story real? Is it fiction? It's all in your mind. By the way, has anyone noticed the new fangs on members of *Cast of Nasties*. They are proud vamp lads, aren't they?

Boomerangs, *Thrust* and *Radio Clash* invite you out on July 22 for a tap into the Alternative Arsenal featuring Monday Mornings, Risk, and Bomb A-Go Go. Tickets are available at Boomerangs or can be won by listening to *Radio Clash* on 95 YNF Sunday 8-10 PM. Charlie Logan, the host of *Radio Clash*, was more than happy to let readers in on the format for



the renovated alternative and local music show. Find out how the mainstream radio is held hostage for two hours on Sunday night as Charlie pulls from the hallowed halls of virgin vinyl, the dissonant comfort of *Radio Clash*.

Outlying areas of our metropolitan area can now pick up copies of *Thrust*. From Sarasota to New Port Richey, from Brandon to Lakeland, *Thrust* is there in full force. And with 30,000 issues on the streets, we put more rock and roll into the hands of the people than any music publication in the area. And watch out Orlando and Daytona, August 30th is the day *Thrust* becomes the #1 color music publication in Florida, reaching a potential readership of 100,000 from coast to coast. I guess that makes us "The Nation's Only Tri-Coastal Street Music Magazine" but let's not confuse the typesetters. *Thrust* is currently seeking representatives for the Orlando/Daytona markets. Interested and energetic people should contact our office. Bands in Central and Western Florida can send promotional materials for consideration to *Thrust* 8401 9th St N. #B-220, St. Pete, FL 33702..

Does everyone realize the sound level at Jannus Landing has been limited to 105 decibels. I've heard bingo games that have been louder than that. Why don't the concerned, complaining citizens turn down their hearing aids. They certainly know how to do it when they're making a right hand turn in the left hand lane. Ah, the joys of geritol. Hats off to Rob Douglas for standing his ground against unfair politics and for defending his rights, even when overzealous police officials put him (albeit briefly) behind bars.

In May, *Thrust* printed a satirical caption concerning Whitesnake. The principal of Plant City High School was mentioned and to avoid any confusion, he would like our readers to know that the Whitesnake video proposal was never brought to his attention. We apologize for any confusion.

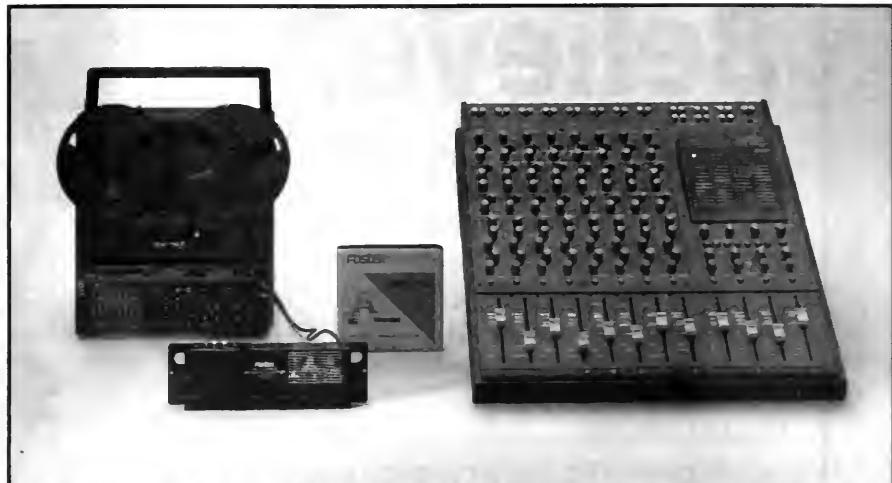
Here's a great reason to get out on Sunday evenings. It's *Thrust* night at the Comedy Corner at 3447 W. Kennedy in Tampa. Mention *Thrust* and get in free. You can't beat a deal like that. Call 879-9129 for current listings.

The Bleeding Hearts are breaking all the rules in town. By receiving airplay on both 95 and 98 the band has set an arca precedent. The Hearts have a new hotline for all the fans to call to keep up on the band's lastest information. The number is (813) 328-3069.

Due to local confusion, I want everyone to know the editorial philosophy of *Thrust*. Unlike others, we are *not* here to scrounge through people's dirt to print sensationalism under the guise of investigative reporting. Leave that stuff to the Enquirer or the World Weekly News — it doesn't belong in an entertainment publication. Positive energy, people. It's what creates miracles. Just ask Jeff Vitolo, founding member of Intice, who has taken the pieces of a shattered dream and remolded them into a rock and roll reality. Exclusive pictures of the new Intice are featured this month as well as what the future holds for the band in the 90's.

Finally, you'll notice a lot more than just hard rock in this issue. Yes, *Thrust* has expanded our editorial coverage to include everything under that huge umbrella we proudly call rock and roll. Blues, reggae, pop, progressive, alternative and just plain rock and roll. Don't worry long time *Thrust* fans. We're sticking to our roots and giving you everything you've been asking for and more. Remember, man cannot live on Motorhead alone.

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Jackie Wilson had 9 Billboard Top 10 hits but died so poor that he couldn't even afford a tombstone.

Big Joe Turner, the famous bluesman who wrote the original "Shake, Rattle and Roll" died from overwork, just trying to make ends meet.

These are just two of the pioneers that changed the history of music. We have all benefitted from their contribution. Some of these pioneers have fallen on hard times.

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Paying dues is an inbred aspect of the music business. All bands have to pay 'em or remain comfortable in the confines of your neighborhood rock-n-roll bar. When you think of the acts that have taken that extra step to make it to the big time, Tampa based rockers Julliet should come to mind.

Prior to joining ranks, the members of Julliet played in hard touring acts that beat the bricks on the club circuit until those bricks finally crumbled. The turning point for the band came years back when all four members left their fledgling outfits and combined their talents setting their sights for higher ground. With a solid foundation, the boys began their trek that would entail plenty of hard work and long nights. No rags to riches story, nor an overnight success. On the other side of this rock-n-roll coin, bassist Ty Westerhoff, drummer Greg Pecka, lead vocalist Kenny McGee and guitarist Jimmi DeLisi have proven that a committed belief in yourself can and will prevail against many obstacles.

With the release of Julliet's self-titled debut on Enigma, the band rev's up for a mini-tour of their former stomping ground, Florida. Longtime friend and fan, Blackie recently spoke with Kenny and Jimmi prior to their trek down south. Sure to be an excellent coming home party, the band is anxious to let you in on what they've been up for the last couple of years. And now, here's the boys ...

By Blackie

THRUST: Congratulations on Julliet's debut, Kenny.

KENNY: Did it surprise you?

THRUST: No, it sounds like what you guys were doing here, but a bit more polished.

KENNY: The reason I'm asking is that some people said they were surprised by the sound. But it's basically like what we were always doing.

THRUST: I noticed that some of the old songs that everyone used to sing along with are omitted.

KENNY: That's because Frankie Sullivan (producer) was still talking about "I'm No Angel" and "Lost And Lonely" and I had written those such a long time ago. Even though the rest of the world hadn't heard it, I wanted to come out with something totally fresh. I didn't want old fans to pick up the record and say, "Oh, same old thing." I wanted it to be a brand new project for us and all of our fans. That's not to say we won't use them.

THRUST: Will some of those songs show up on B-sides?

KENNY: Maybe B-sides overseas. And if not, than definitely on records to come. They're still in the pile even though we did an awful lot of writing. I did tons of writing with Frankie Sullivan and a couple of other people who I ran into out here.

THRUST: What was happening before you left Florida? I knew that Greg Pecka joined the band and you recorded a demo with Kevin Dubrow and Frankie Banali. What happened to that demo?

KENNY: That really just became a tool. We were all just sitting around partying, having a good time. It was all fun as far as being a big draw, but no product. Finally I just said, "Look we've got to do something. In two weeks we go to L.A." And we told our drummer and keyboardist at the time that they weren't invited. So Greg flew to Florida and auditioned and was really great. He was recommended to us by Kevin Dubrow. We came out here on March 13th of 1988, and on the same day of 1989, we signed our record deal.

THRUST: Word trickled back to Florida that the band got a deal and then nothing else was heard. Some people said you didn't get signed or

were dropped. You know how rumors fly.

KENNY: All that time we were working on the record. We wanted to make sure it was right. See, that was the difference. We were in Florida and didn't get signed. Out here we were in contact with the labels and that's the difference. We weren't in a situation where they said, "Here's your money, there's your producer, go make a record. See you in three months."

THRUST: How was the reception in LA? How often did Julliet play out?

KENNY: We played out seven times and got signed.

THRUST: How did the actual signing come about?

KENNY: Actually, a buzz just started. We weren't really sure how it happened. We just handed out flyers and did our own thing. I think because of the fact that we played out so much in the southeast that we might have shined a little more out here. We came out here, and having played so much previously, one set was nothing.

THRUST: It must have been like a vacation for you guys.

KENNY: It was like, "Forty five minutes, are you serious?" That was it! Every move that we had made, we put into our forty-five minute set, as well as every ounce of energy. A lot of labels started coming around. Enigma was the one that I personally wanted to go with because of the success they'd had with rock acts instead of dance acts. Their track record with rock bands speaks for itself. So that was really what I was shooting for. I was sitting there watching MTV and three of the top ten count down artists were on this label. They originally signed Motley Crue and Ratt.

THRUST: I remember Jimmi saying years back that the band wouldn't sign with just anybody.

KENNY: Well, what we achieved by holding out was creative control. With a lot of bands, the reason the album comes out so fast is because they don't even get to pick their producer. We had a choice and we wanted Frankie. He was really hard to get but we held out and got him. And he was just great; the songs are great. I'm really happy with the record.

THRUST: You mentioned that bands

don't play out as much in LA. What other differences are there from the Florida scene?

KENNY: It's all original out here of course. And I don't think the musicians out here had to work as hard as the musicians in the south. Not meaning that bad or good, but in comparison. It's just that the Florida guys play to make a living and out here they play shows once or twice a month. Now that's a big difference when you've played as much as we have.

THRUST: I remember you finishing a week at Club 19 in Clearwater on a Sunday and playing on the West Coast in Daytona on the following Monday for another week long engagement.

KENNY: Yeah, it was a lot of hard work. Sometimes the label forgets that and they go, "Now the hard part — go out and tour." I'm laughing because we get to travel from town to town in a big bus.

THRUST: Maybe play three nights in a row, get two nights off ...

KENNY: Yeah, or maybe only play one set. That's gonna be real hard (laughter). I don't know if we can take it. We feel like we're in paradise. We feel great, but we also feel like we've paid dues that the people out here didn't see. A lot of the people here thought, "What happened? How did these guys blow into town?"

THRUST: In your opinion, did coming from Florida, as opposed to being a California band, give Julliet an edge?

KENNY: I don't know if that was an edge as far as being announced that way, but it was definitely an edge by playing experiences — the experience in front of people. No matter how great your band is, if you only play once a month, you're still a bit edgy. I've been on stage in Alabama; you're not gonna bug me too much. When I walk out there, I've already been in the worst possible situation. We were always introduced as "from Florida" and I believe that the Florida crowd is what built our confidence up so we could do this. We appreciate the support we got there so much. And that's what we're counting on now. That's why we've always said that we're still a Florida band even though we don't live in Florida anymore. We are "Florida's Julliet." What we wanted to do was give Florida that

mainstream rock-n-roll act that they've never had. There hasn't been anyone up there with national acts saying that they're from Florida other than Tom Petty or Molly Hatchet. When was the last gold record out of Florida? We want to give it to them like the prize fighter type thing — bringing it home. That's why we're doing our six week tour down south. The label wasn't pushing us for that. The album will only be out three weeks before we get there and the label didn't want us to start touring for six to eight weeks. But we said, "Hey, we have to go back to Florida and play to our true fans." That's why we're doing that.

THRUST: This will be Greg's first time playing to the Florida crowds. He has an impressive track record as well as being a very powerful drummer.

KENNY: He's a monster and that's what we needed. It's the same Julliet, the same live show. We just love the fact that Florida supports us. You are the ones that gave us the confidence to do this. Too many people said, "If you go to L.A., you're gonna be just another longhair. It's gonna be too much competition". And believe me, we rolled into town and looked at all the magazines full of bands and thought the same thing. But we just said to ourselves that it was inner strength that brought us out here and it's time to turn it up a notch.

THRUST: Let's talk about the songs on the album, "Revvin' Me Up" — the first time you hear it, you listen to it. The next time you hear it, you're singing along.

KENNY: Yeah, we wanted to send that one out to say, "Hey! Julliet's back!" Not that we ever went away, but just in case you forgot, here it is. It goes for the throat. It's a *balls to the wall* type song. I think all the words represent what Julliet does — the good time rock-n-roll type thing.

THRUST: Feel free to correct me, but I think the band has more of a pop edge to your material, reminiscent of the pop-rock songs of the 70's.

KENNY: Yeah, well that's fair. What's wrong with a hook in a song?

THRUST: Nothing at all. In fact, every song on the album has a hook, something that stands out. □

KENNY: We definitely have the big guitar and drum sound too.

THRUST: I've noticed that the drums are there, right in your face. Tell me a little bit about the inspiration behind some of the numbers?

KENNY: O.K. "A Little Bit of Party" is basically about the band realizing that a "little" bit of party will do you good. "You Should Know" and "Stay The Night" are the first two songs I ever wrote with our producer, Frankie. We wrote those in a matter of 30 minutes on our first meeting, which made both of us look at each other and go, "This is a project." "Chip Away" I wrote about a year and a half ago, it's probably the oldest song on the album. "You Can Leave Your Hat On" is basically about females.

THRUST: Isn't that a Randy Newman song?

KENNY: Right. And Joe Cocker re-did it too. But I think it will be a little bit different coming from a band like us.

THRUST: That's definitely one of my favorite tracks. It changes the feel of the album. Kind of a backroom blues feel.

KENNY: You can hear a little bit of blues through all the record. It's hard to stop a southern boy singer from sounding bluesy.

THRUST: I want to compliment you. You did some good vocal work on this album — especially "Love Can Change You."

KENNY: Thanks a lot. Yeah, that's a great song. "Stay The Night" is another good song, *"You can stay the night but you just can't stay forever."* I got the idea for that one from the movie *About Last Night*. "Help" is just a good straight forward rock song, big chorus, great lead. I love that lead. "No More Tears" is about the end of a relationship and it has a real haunting sound to it. I like the chorus on that one a lot, as well as the lead. "You Should Know" is one of my all time favorites.

THRUST: Is that one going to be released as a single?

KENNY: I'm sure it will be a single, but not immediately. For people who don't know the band as well as the south east, we didn't want them to think we were going *all* radio. I don't think "Revvin' Me Up" wasted any time.

THRUST: Many bands state that they don't write with the radio in mind, but realistically, if you want a successful career, don't you have to?

KENNY: If you want radio success, you have to. Some bands get away with not doing it, but that's very rare. It's just kind of a natural thing with us. We've always sounded this way.

THRUST: Julliet has always been a party band, putting out that extra effort to get people involved.

KENNY: You don't come to see Julliet, you come to *spend time* with Julliet.

THRUST: Are the horns and piano tracks coming on the road too?

KENNY: The horns no, but we have a sideman keyboard player. He's a permanent member, but not a member, you know? He's going to be off to the side of the stage.

THRUST: Are you satisfied with the way things are going?

KENNY: Oh definitely. It's like a fairytale. We still don't believe it.

Note: At this point Kenny is talking to someone, and finds out that he has to get to another interview.

KENNY: Hey, I've gotta go, but it's been great talking to you. Jimmi's here and he'll chata while See ya' when we get to Florida.

THRUST: Hi Jimmi. What did you think when you got to L.A.?

JIMMI: All I ever heard before I got to L.A. was, "You guy's are gonna be nobody's out there. You're something here because your hair's longer than anyone else's." The first band I saw in LA was the Bullet Boys. They were just starting out and they kicked ass. I went "Oh my God, that guy can sing. We need to tighten up." But the band right after them was pretty miserable. For what everybody thought about us back then, we

worked for it, we really tried hard. We got out there and did it. Ty's not Geddy Lee, Kenny's not Steve Perry, Greg's not John Bonham and I'm no Yngwie. But we're Juliet.

THRUST: From an experienced musician's point of view, do you recommend the LA scene?

JIMMI: Yeah, highly. Florida's great, but if you really want to do something, you've got to come out here. This is rock city. The things they do here are so far advanced. Even the guitar rigs are more advanced; you should see what they've got. Not that Florida is stupid or anything, it's just that this is what they do out here. Name one street in Florida where you've got five or six bars with five different bands in each one? If you really want to see what you're worth, put it up against the boys out here.

THRUST: Do you think it's the excess competition?

JIMMI: Yeah, you can't get ahead of these people. The minute you think you look good, someone looks better. The competition out here is just incredible. This is the melting pot of rock-n-roll. They all start somewhere else and end up here to get signed.

THRUST: In LA, can you live the rock-n-roll life-style that's unavailable in Florida?

JIMMI: Well, this is where people get the look too. You always see these bands and how cool they're dressing. Try and walk around like that in Florida. Good luck! Out here, people don't even look at you twice. You can wear what you want and go about your business. Not that we look that far off — we're mild compared to some of the people out here. They've got earrings through their noses and boobs (laughter). I mean guys wear shorts and cowboy boots. You're not going to see too much of that in Florida.

THRUST: It does seem like we get things after they've already burned out somewhere else. I want to go back to a question I asked Kenny, but we didn't get into it. People were under the impression that Kevin Dubrow was producing the album and that he was responsible for getting the band signed. Whatever happened to that relationship?

JIMMI: It just spent itself. Kevin did what he could do for us and he's a great guy. He did a great demo, but it was dated. We did that demo three years ago. That could have very easily been our first album if it was released at the right time. Kevin did what he could do for us and introduced us to some people. But basically, we came out here and got the record deal. Kevin got credited for being our friend like a lot of people that have helped us through the years.

THRUST: Did the band work together in writing and production?

JIMMI: The whole band had a lot to do with putting the album together. As far as songs, Kenny's really a good writer. Frankie helped and his credits include eleven top ten hits. With those two, how could we go wrong?

THRUST: Frankie played some guitar tracks on the album. How was it playing with him?

JIMMI: Excellent! I loved it. He did a terrific job on production. Did you notice how the album sounds raw, not compressed? We were recording and I said, "Aren't you going to compress my guitar?" He said, "Hell no! Shut up and play!" (laughter).

THRUST: Did you shoot a video yet?

JIMMI: Not yet. We're having fun deciding which song it's going to be. A good bet is "A Little Bit Of Party." It's cliché, it's fun, and it has a great lead solo, (laughter). Just kidding — it's a fun song.

*Additional note:
There's a commotion
in the background. It
sounds like someone is
expressing pain.*

THRUST: Are you having casualties there or something, an earthquake?

JIMMI: Nah, Kenny's walking around bumping into the furniture. He'll be okay

THRUST: Any final comments?

JIMMI: Well ... we're still Julliet, we're still Florida's band, and we'll see everyone when we get there!





NAME	Tommy Newton	Fritz Rando	Fernando Garcia	Fargopeter Knorn	Herman Frank
INSTRUMENT	Guitars	Drums	Vocals	Bass guitar	Guitars
FAVE ALBUM	Aerosmith Pump	Heaven and Hell	Whitesnake	Ravels Bolero	Blue Murder
FAVE BAND	Bad News	Black Sabbath	Whitesnake	AC/DC	Rainbow
THINGS YOU LIKE THE MOST	Sleeping	Animals	Watching videos	Reading comic books	Eating
THINGS YOU HATE THE MOST	Stress	Wrecked cars	Arrogance	Lies	Wake up before 7:00 a.m.
MUSICAL INFLUENCES	Den Dennis of Bad News	Black Sabbath	Steve Perry	None	Blackmore
VICES	Spending money	Eating chocolate	Lazy	Smoking cigs	Smoking cigarettes
FAV' MOV'	Wolfen	Barfly	Scarface	Conan the Barbarian	Moonraker
FAVE HANGOUT	The Fledermaus	The beach	Home	The Fledermaus	Bed
FAVE FOOD	Bistecca alla Pizzaola	Vegetables	Steak	Chinese	Schwienebraten mit klossen
WORST FEAR	War	Running out of gas	The end of the world	Cancer	Losing a finger
BIGGEST ACCOMPLISHMENT	Sleeping	Ask my girlfriend	Asking stupid questions	Drinking beer	

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STALKING VAMPIRE PUNKS

BY SID

Part II

The cathode glow of the bedroom TV illuminated my watch... twenty three seconds after midnight. I had just received a phone call from "the Undead."

"Who was it?" Sharifa asked rocking the waterbed.

"Vampires," I exhaled the words from my held breath. There are no *real vampires*, just *blood drinking sociopaths*, I mentally reassured myself. Great comfort there, boy.

"Remember Dr. Warren's 'vampire friends?'" I asked as nonchalant as possible. Sharifa thought for a moment and nodded. "Well, they want to meet us Friday night, at the Peter Murphy concert."

"Oooooooh, they sound fun" She purred from a twisted smile that suddenly bit hard on my neck. My body tingled with goose flesh, as her hot, moist whisper filled my ear. "Well, I guess we passed the test."

I couldn't sleep the rest of the night. My intense curiosity, deluded by apprehension, left me restless — like a child on Christmas Eve. I remembered crazy Dr. Dan; his all too convincing speech on the relationship between the blood disease, Porphyria and Vampirism and his claim of knowing a secret society of "vampunks" in the Tampa Bay area.

What if it was all bullshit, a demented game, courtesy of Dr. Daniel Warren?

What if it was all for real?

I mean *really* for real?

We had already bought tickets to the concert, but as it turned out, we didn't need to. Monday afternoon, tickets arrived in the mail; box seats, on Mezzanine Four, at the Tampa Bay Performing Arts' Festival Hall. This answered one question. They were acknowledging the two of us.

The Festival Hall proved magnificent, reminiscent of European Opera Houses designed for impeccable acoustics. Peter Murphy was the second opening act for *The Church*. We decided to skip the first act and polished off a few drinks in the lobby bar to quell our nervousness. Moments before Murphy's show, the ushers led us to Mezzanine Four. Our box appeared empty. The usher stared at us for an uncomfortably long time before closing the door.

I noticed five elegantly dressed women in the next box. Two of them unabashedly locked in a passionate embrace. The one on the farthest end caressed their backs as they kissed. Their cosmopolitan veneer contrasted their behavior. The remaining two turned to face me. I looked away, embarrassed by my fascination.

The house lights dimmed. Peter Murphy took the stage. Shadows danced in the hall. Shadows danced in the box. Murphy's

black and white stage design and light show created a Gothic atmosphere. His hypnotic movements and voice mesmerized us. The music sang of undefinable spiritualism and ancient darkness.

Between songs my eyes would drift through the audience. The majority were pale, androgynous, and predominantly dressed in black; Murphy emanated the very catalyst for this trend. A fashion seemingly reflecting the contemporary vampire.

I thought of the close up of Peter Murphy singing *Bela Lugosi's Dead*, in the opening of *The Hunger*. Then it dawned on me — *The Hunger* — a film about vampires with a contagious genetic blood disease.

I sensed someone else in the box with us. A shadowy woman, with long dark hair, stared at us from the end of the row. She leaned forward, her hands gripping the safety rail. The light reflected off her bone white knuckles. My eyes returned to the stage. A moment later, I sneaked another glance... she was gone.

A mild shock ran through my body. Things were getting a little too weird. My gut told me she was still in the box with us. I imagined her creeping up the row between the seats. I told Sharifa; she found it

couldn't put my finger on it.

She wore an evening gown! I peered over to the next box. The five women had vanished as well.

I remembered asking my grandfather if he believed in monsters. He replied, "It depends whether you ask me when it's daytime or nighttime."

During the rest of Murphy's set, the women didn't return. After the final encore, we went back down to the bar, as instructed. People packed the lobby. I felt safe in the crowd. We pressed through to the bar and ordered our drinks. We looked for the five in the throng, but didn't see them.

A few minutes later the house lights flickered, signaling the onset of the next show. The patrons filed back into the hall. Soon it was just Sharifa, the bartender, a handful of ushers and myself. It was looking like a no-show.

"There they are." Sharifa pointed outside the glass walls.

They stood watching us from the edge of darkness. The outside lights barely outlined their shapes, but it was obviously them.

We slammed our drinks and walked out to meet them. They stepped out of the range of the flood lights and stood motionless in the shadows. A delicate scent of musky perfume mixed with the smell of the Hillsborough River. The silhouette of the exhibited World War II U-Boat rose over the riverbank, conjuring a surreal timelessness.

"You wished to meet us." The woman speaking was the same who had entered our box. Her long hair spilled around her face like a shroud. "Now you've met us. What do you want?" Her's was also the same voice on the phone.

"To find out more about you," I answered, regrettably candid.

"And what will you give us?" She asked.

"What do you want?" I replied apprehensively.

"Come," she said.

They turned and strolled toward the parking garage. Sharifa followed without hesitation. I watched for a moment, considering the consequences, then caught up

I remembered asking my grandfather if he believed in monsters. He replied, "It depends whether you ask me when it's daytime or nighttime."

amusing... I didn't.

I stood up and walked carefully up the aisle. Each row was empty. Perhaps the woman had just left. Returning to my seat, I forced my attention back to the concert, but couldn't concentrate on the music. Something else bothered me about our mysterious visitor, but



with them.

In the fluorescent lighting their skin had a deathly pallor. The Spokesperson appeared in her late thirties and wore an elaborate necklace of an owl in flight. It was hard to place an age on the others — anywhere from their teens to late twenties. They were

exotically alluring.

They remained silent as we walked. I fought back the urge to talk. When we exchanged glances, they were warm and enticing. We arrived at a classic convertible T-bird. Though it had to be close to twenty years old, it looked brand new. The Spokesperson gestured for us to get in the back. Now was the moment. Did we dare go with them?

Sharifa smiled and hopped in asking, "Where to?"

Climbing in behind Sharifa, we heard the Matron introduce herself, "I am Lilith." She pointed to the blonde with cat-like features climbing in next to us. "This is Satrina." Then she nodded to the one riding shotgun with close cropped blonde hair, "And Ils." And the three who remained out of the car, "Kalee, Partasah and Batna will meet us at the house." These were the same three who had been fondling each other at the concert.

Talk about unconventional names. One of them did ring a bell though, Lilith: a prebiblical fallen angel, the first temptress, the bride of Sammael (Satan), allegedly Adam's seductress and mother of Cain.

As we left the parking garage, I wondered if we would ever return. Sharifa leaned forward and engaged them in a conversation about finding clothing in the area. They responded cordially.

My Sharifa is a bit of an enigma herself. Her affinity with the Black Arts, her Mongol heritage, and her mysterious collection of friends, makes me a little nervous at times. She behaved as if she knew these people. Perhaps she did.

The streetlights revealed strange marks (tracks?) on the tips of Satrina's fingers. The illumination was too fleeting to get a good look. Her lowcut dress exposed a tattoo of a white flower on her upper left breast.

We drove down Bayshore Boulevard until we arrived at a rambling house on a corner lot overlooking the bay. There were several cars and a couple of Harley Davidsons parked out front. The yard was untended. The house ominously loomed in the night. Erratic bass notes penetrated the walls.

"Welcome to The Order of the Lily," Lilith announced, unlocking the front door and guiding us in.

The music was overwhelming; Bauhaus again, *In The Flat Fields*. Candles lit the sparsely furnished rooms. The musky aroma of sex cut through the thick incense. Bodies in various stages of undress writhed about on the furniture and floor. It was hard to tell, but I only saw a couple other guys.

Every room we passed seemed to have similar activities. One, possibly the living room, sported a large pentagram drawn on the floor. Each point of the cryptic symbol accentuated with a black candle. Prone naked bodies formed a circle around it. I noticed they were sucking on each other's fingers. I found none of this appealing. I was familiar with covens and black masses, but I had never heard of this ritual.

Lilith, Satrina and Ils led us up upstairs. We approached a door with the same symbol of the flying owl masterfully painted upon it. The owl flew with talons extended, preparing to pounce on some unsuspecting animal. Lilith inserted her key in the door. A sickly sweet smell issued out as she cracked it open.

It felt like a lead ball settled in the pit of my stomach. I wished we had brought our car, so we could leave. Sharifa seemed strangely unaware of my fears.

I wanted to know the answer to my original question: What did they want from us?

The answer lay beyond the door.

To be continued ...

GUITAR ZONE

In full mode displays the value or level of the parameter being modified. In normal mode displays program number or user.

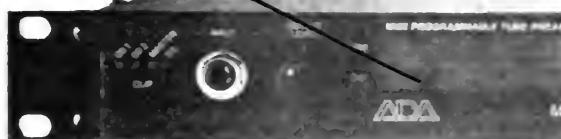
MIDI in and out ports. MIDI in accepts MTC, TAP, or a switch to trigger a tempo change. MIDI out sends MTC, TAP, or a switch to trigger a tempo change or an LFO effect at the same time.

If here the LFO depth is set to zero or a parameter such as Master Volume or even both others needs to be made at 100% the LFO will not affect the parameter.

If here the LFO depth is at 100% the parameter must have an LFO effect or it will not change.

From the LFO in, to setting port in and out from the LFO output to the LFO in port. Tap in and out port set from 1 to 16, and LFO in and out port adjust the tempo and sync effects to use.

With the LFO in, to setting port in and out from the LFO output to the LFO in port. Tap in and out port set from 1 to 16, and LFO in and out port adjust the tempo and sync effects to use.



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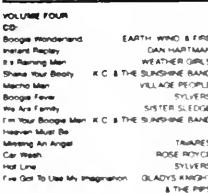
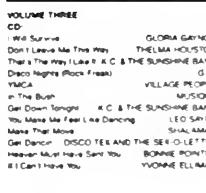
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PRIVATE Life



by John Urban

THRUST: Let's get down to business. Eddie Van Halen and Ted Templeman produced your latest LP.

BREZNIK: Yes, they produced it together. Ed's a guitar player, so he's great for the music end. Well, he's not just a guitar player; we know what a genius he is with music. And Ted is just your full fledged producer. And together, they're terrific! It was really fun working with them, and it was great to be a part of their reunion too, because they haven't worked together in years. So it was good seeing them back together again.

THRUST: How much did they influence your sound?

BREZNIK: We had quite a bit of pre-production of songs that we wanted to record. Ed came in first and fine tuned everything, and then he brought Ted in and Ted did the same thing. And once we got into the studio, there were changes made here and there but we wrote the beef of the songs.

THRUST: Van Halen did your last album, and now he's back again. It's not like he needs the money; he must have a personal interest in your band. How did you hook up with him?

BREZNIK: I'm from Shreveport, Louisiana. That's where I met Danny our guitar player and Jenni our keyboard player. Valerie Bertinelli's parents lived there at one point. She and Eddie came home one weekend and came to a club where I was singing back in '83. It was Private Life but with a different line-up. We met backstage and they really liked the stuff, and told me that I should move to California and said that they would help in any way that they could. Later on, when I decided to incorporate keyboards into Private Life, I found Jenni and we got together with Danny in California. Once I got to California, I called Eddie and they helped from that point on. Once he heard the work that Jenni, Danny and I put together, he said that we really had a sound, and he said that we should be a band and make a record and that he should produce it. And we said it sounds good to us!

THRUST: It'd be pretty hard to say, nah.

BREZNIK: Yeah, or say we'll do it but we want someone else to produce it, (laughs). Danny was in Alcatrazz, and he had to remove himself from that.

THRUST: That's pretty impressive, since some great guitarists like Yngwie Malmsteen and Steve Vai had played in that band.

BREZNIK: He came in after Steve Vai.

THRUST: That's surprising for me. Because before I heard your tape, I was aware that you had worked with Van Halen, and I was expecting a Van Halen clone guitarist with hammer-ons and dive bombs and all. Danny's style is nothing like that.

BREZNIK: I'd say that what sounds like Eddie Van Halen is in there somewhere is his backup vocal ideas and melodies. If I listened to it as an outsider, that's probably what would make me think that he's involved. Most people would think that it would be a real heavy album since he produced it; but it's really not as you know. It's quite poppy in a few songs. And Ted had a lot to do with that, too. He sees us as kind of in between there. So all our influences were in between those guys. We're not headbangers, but we're also not poppy.

THRUST: How does it work having two women in the band?

BREZNIK: It works really well. One would think that girls would fight, but we get along really well. She's very supportive. In the beginning I used to be an insecure writer. I would bring stuff to her, and she always supported me in it. And that helped me grow, and now I'm really a competent writer. It helped our relationship grow. She used to be insecure about it, too. And now she's not. So we can share together. We can come up with

ideas, and it's really nice to have that relationship going. Plus we get along personally. We're best friends, we live together. It's nice to have another girl out on the road, too. We put our make-up on together, and tell the guys to get out of the room when we have to change.

THRUST: Your voice has a very bluesy quality, perhaps because you're from the south ...

BREZNIK: Yeah, it could be. I never had any training or plans to be a singer. But especially on this album it was totally controlled. Half of my vocals were just scratch, vocals that I was just going

Private Life has all of the ingredients of a major commercial rock act, with an emphasis on strong songwriting and an aggressive rhythm section. Having two attractive women in the band doesn't hurt either and they aren't afraid to take full advantage of it. The original members, vocalist Kelly Breznik and keyboardist Jennifer Blakeman, started Private Life a decade ago in Louisiana. Their first break came after being discovered by Eddie Van Halen, who later produced their first LP *Shadows*. Their line-up was completed after recruiting fellow Loianian guitarist Danny Johnson (Rick Derringer, Axis, Rod Stewart and Alcatrazz), drummer Chris Frazier (Steve Vai), and bassist Steve Kershishnik. The band is currently supporting their follow up album simply titled *Private Life*, this time being produced by both Eddie Van Halen and long time V.H. producer Ted Templeman. And with heavyweights like them in their corner, Private Life is as good as guaranteed to succeed!

through and they kept them. It captures a lot of soul that way, because I'm in there giving it all I got rather than worrying about being flat or forgetting a word. So it captures the soul and the depth in my voice, which I was real happy about.

THRUST: What songs are you pushing off the album?

BREZNIK: "Touch Me" was our first release, we did a video for that, and it looks like the Van Morrison cover "Domino" is going to be the next single. Were going to have a video made for that.

THRUST: What inspired you to remake "Domino"?

BREZNIK: That was Ted's brainstorm. He wanted to hear a girl sing "Roll me over, Romeo." It knocked his bell! So we

BREZNIK: We heard tons of horror stories; we were kind of scared about it. Even Eddie said, "Be prepared guys, because you might get a tomato in your face." But we didn't get one tomato, it went so great. Every single audience was responsive, which was miraculous. Overall it was really successful.

THRUST: What's your live show like?

BREZNIK: Actually it's a lot like our video. We win a lot of people over with our live show. It's very energetic. I think there's a lot to look at, because there are good looking people in the band. Everybody gives it all they got. Our drummer's really egotistical, which is great. Danny's fantastic. And of course you have a beautiful girl over on the other end and I'm running around like a crazy nut. So energetic is the best word to describe it.

THRUST: Is there any significance to the angel, fairy and alligator that are on the cover?

BREZNIK: We looked at a million different things, and an artist came in with the angelic kind of thing. And he had a little gremlin/demon thing down at the end of their feet and we didn't really like that. Anything that even slightly pushes something demonic is not something we want to do. We had an idea of having an alligator as our mascot since we are from the south, and Danny told the artist to stick an alligator where the demon was. We're trying to think of a name for it.

THRUST: How about Bubba?

BREZNIK: Bubba the Alligator? We should have a contest.

THRUST: What do you think separates your band from all of the others?

BREZNIK: We're really not like anyone. We're not like Heart just because we have two girls in the band. We're a bit like Van Halen, then it's a little like Benatar's earlier stuff. But there's really not a band with a girl singer doing the stuff we're doing. It's about time there's a band behind a woman. Not a solo artist, there's plenty of those out there. But we're a band. Everything we do comes from five people's efforts, not one person.

THRUST: So there is more to Private Life than just a bunch of studio musicians backing up a couple of pretty girls?

BREZNIK: Yeah. The girl thing used to bother me a lot. It doesn't anymore because I think now that we've got a product we can say, "Check it out and see if you think it's just two pretty girls." I think the music speaks for itself! □



tried it, and we were skeptical because the original version was old sounding. But we modernized it up, and I'm real pleased with the way it turned out. Ted produced the record that that song was first on with Van Morrison.

THRUST: What was your first big tour?

BREZNIK: We went out with Van Halen's OU812 tour for two and a half months.

THRUST: That must have been inhibiting, because in the old days it was common practice for Van Halen's opening acts to be booted off the stage.

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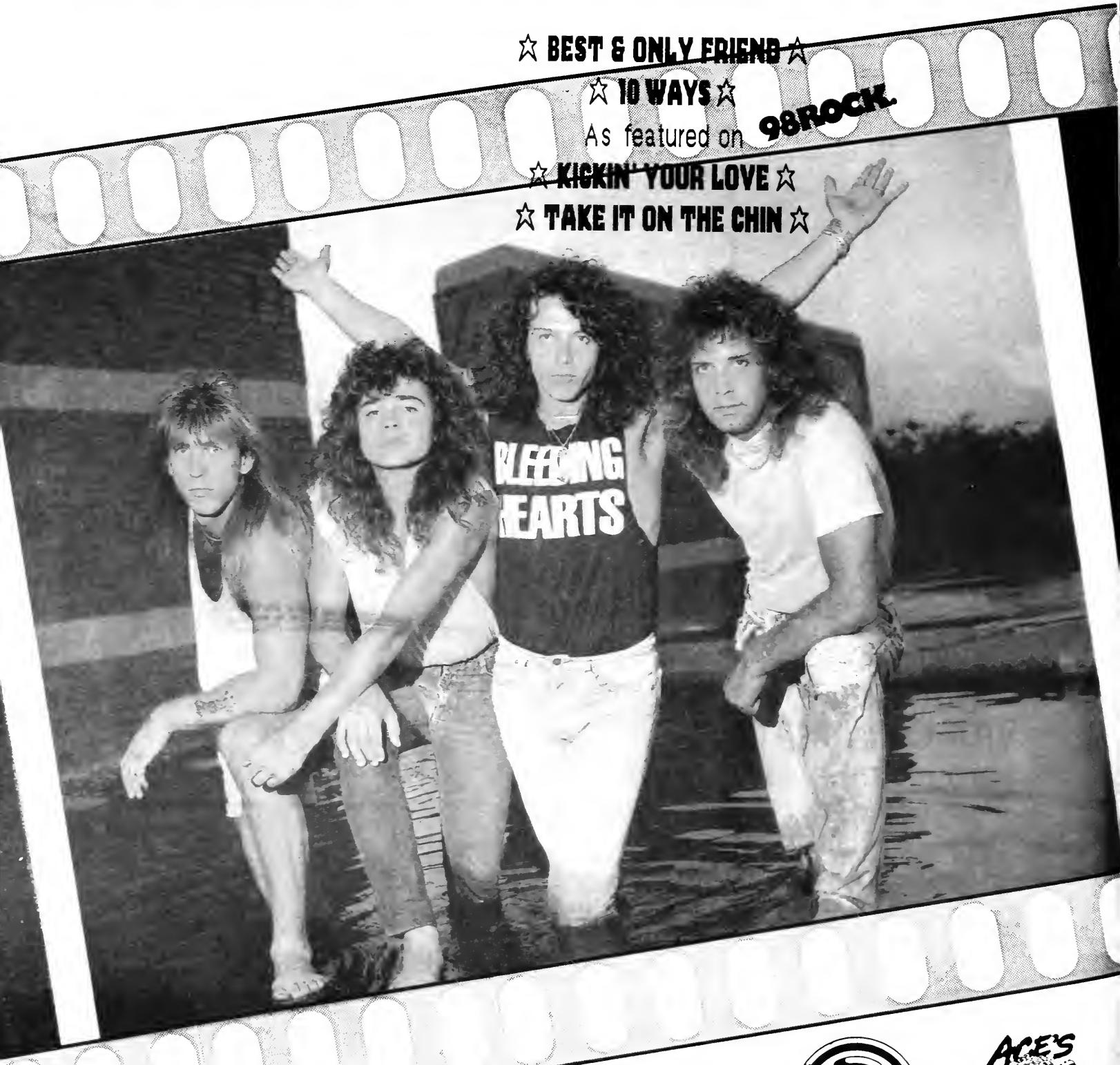
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"You wanted the best and you've got the best! The hottest band in the land ... KISS!" The intro to *Kiss Alive I* still echoes clear fifteen years since its release with those infamous words remaining truer than ever.

When you think of the ultimate rock and roll show, one word should rise to the tip of your tongue: KISS. The band that caused a generation to take their grease paint super heroism to heart, is back. Now, with little emphasis on the fantasy and costume, new and old fans are cranking the volume for listenings to their twenty third album, *Hot in the Shade*.

Filled with over an hour of KISS music, *HITS* has yielded yet another platinum album for the walls of Paul Stanley, Gene Simmons, Eric Carr and Bruce Kulick. From the modern anthem "Rise To It," to the heartfelt ballad "Forever," the songs are fresh, the sound is hot and it's all pure KISS.

Recently signed to a seven album deal with *Polygram Records*, rest assured that there will be new KISS material extending into the 21st century. In addition, future projects including a *KISS Alive III* album, a greatest hits compilation and solo ventures can be expected from Simmons and Stanley.

With an appearance slated for August 4th at the Sundome in Tampa, Floridians have gathered an anxiety attack that goes hand in hand with those things that are much larger than life. Besides a two-and-a-half hour extravaganza that will delve deeply into the KISS closet, the band is pulling out their largest stage show in over a decade. This is going to be the tour of the year.

In a recent interview that discovered founding member and bassist Gene Simmons in a rather candid mood, *THRUST Magazine* obtained details on what is up the sleeve of the band that wanted to conquer the world ... and has.

by Christopher Robin with an introduction by DJ Justice



HOT MADE IN THE SHADE

THRUST: Kiss spent several weeks in Lubbock, Texas to prepare for this world tour. Was it hard getting back into the swing of a full-scale production?

GENE: No, not really. When you're hungry, it's easy to eat. If you want to do something, it's easier than if you're not really hungry for it.

THRUST: You've even taken up jogging several miles a day to prepare for this tour, right?

GENE: Yes. It's the longest show we've done — ever. We'll be playing two and a half hours.

THRUST: Is it exciting getting back into the visual aspect of performance as compared to the minimal theatrics of the "Crazy Nights" tour?

GENE: Sure, it's always been more exciting to do a show. On the other hand, we always get screwed one way or another. For years, critics have been saying, "These guys — all they do is explode bombs." So we tried to prove a point and not rely on the stage show. Then all they could say was, "Where's the show?"

THRUST: The old *Catch 22*, huh?

GENE: Yeah, so we basically adopted the attitude that they could all go f*** themselves because as long as we're having a good time, that's all that matters.

THRUST: With two and a half hours of music, you must be digging into the closet for some tunes. Besides from the current hits, what can Florida audiences be expecting?

GENE: "Deuce," "Strutter," "I Want You" — stuff that goes all the way back to the first record.

THRUST: How extensive is the tour going to be?

GENE: We're going to go until we drop. It may last fourteen months. It's certainly going to be our most extensive tour in well over a decade.

THRUST: You've spoken about the shows in Rio de Janeiro and clips of that show are in *Kiss Exposed*. Were they the most incredible shows you've ever performed?

GENE: Yeah, nothing has topped those shows. It's tough. There's just something about looking out from the stage and seeing 200,000 people. We were aware that it was going to be the last show in make-up. It was a special night.

THRUST: You just did a free show at the Country Club in LA. Did you enjoy playing in a more intimate venue?

GENE: We enjoyed doing it, but let's not mistake apples for cheesecake. It's nice to have a piece of fruit, but when you want something sweet, there's nothing like the real stuff. And the real stuff is getting up on a big stage with your show.

THRUST: There have been myths

about how you and Paul work together. Can you set the record straight?

GENE: The fallacy about the band is that Paul and I have written a lot of things together. We both wrote "Strutter" and "100,000 Years." "Rock and Roll All Nite" was the last song we wrote together. Other than that, from the second album on, we wrote apart. It's a myth in people's minds and ears. On the other hand, it is true that when a song comes into the band, we all do stuff with it. Paul wrote "Black Diamond" but I stuck in the riff. Paul wrote "Love Her All I Can" but I stuck the riff in. That's not writing, that's arranging.

THRUST: The band is using outside writing sources to a fair degree. But there are two names from the past that haven't received any writing credits recently: Kim Fowley (*Runaways*, *Cheap Trick*) and Bob Ezrin (*Alice Cooper*). Do you still keep in touch with them?

GENE: I haven't seen Kim in a while. Bob Ezrin and I have remained friends. He and I wrote a song for *Hot in the Shade* called "Paralyzed." It just didn't make it on the album, however.

THRUST: Bruce and Eric have certainly had time to mature in the band. Has the "junior member" status fallen by the wayside?

GENE: I think not. Until Bruce and Eric really do something to make everybody go, "Oh, my God!" then the junior member thing is going to remain. The only people who decide that is the audience.

THRUST: I've noticed more guitar work coming from Bruce on this album. Has he been blossoming?

GENE: Oh, he works awfully hard.

THRUST: Vinnie Poncia shares some writing credit on *Hot in the Shade*. Is he the proverbial fifth Beatle?

GENE: No, he's just a friend. He happened to be there and we bounced things off him. He spent a lot of time with us. We always use outside people for a sounding board. The quickest way to become stale is to think that you can do it all yourself. One of my favorite bands was the Who, but what happened? As sacrilegious as it sounds, if Townsend had co-written with somebody, maybe we wouldn't have had "Sister Disco."

THRUST: *Hot in the Shade* is over an hour of solid Kiss music. Have you been saving songs or did the group tap into a prolific well of creativity?

GENE: They're all new songs. They just came about.

THRUST: There appears to be more sincerity on this album than *Crazy Nights*. Did the band reevaluate its direction after that album, or is that a continual process?

GENE: Neither. We try not to think

about it. Thinking about it makes us self-conscious. When you start to evaluate market research then the music starts to suffer. Whatever happens, happens. You pick up your instrument and start playing and see what comes out.

THRUST: So your writing is spontaneous.

GENE: Very much so. It's whatever comes out. In fact, the album basically started as an extension of a demo process. We started recording the demos, they sounded good, so we stuck them on 24 track.

THRUST: In the liner notes, Kiss has made a very strong statement concerning AIDS. Considering the band's status as public figures, do you think you can make an impact on the spread of the disease?

GENE: I don't know, but if it makes a girl or a guy think twice about making sure that someone is wearing a condom, then that's good enough.

THRUST: You look so calm in the "Forever" video. Is that the longest you've ever sat still in your life?

GENE: Again ... it was just a chance to do something different. The idea of doing what people expect you to do, whether it's doing a big show, wearing make-up or whatever, is the quickest way to the grave. A moving target is harder to hit. If you're standing still, and I don't mean physically but creatively, there's just nowhere to go. Sometimes taking a step backward is more exciting than taking two steps forward.

THRUST: You seem to have a fondness for the symbolism of heaven and hell.

GENE: It's just an accident. There's no conscious thought about it at all.

THRUST: Are you a spiritual person?

GENE: Probably not. I'm more a humanist. The golden rule has more to do with what's pressing my buttons than anything else.

THRUST: Considering the overwhelming success of the video compilation *Kiss Exposed*, will there be a sequel?

GENE: Yes, *Kiss Exposed II* is in the works and should be available before Christmas.

THRUST: The PMRC, in their current moral attack, has bypassed Kiss. This is much different from the old *Knights in Satans Service* days. What's your current opinion about these people?



GENE: I think they've finally done their homework on us. If you really look into the band and what it's all about, if you check out the lyrics and check out the members, you'll find that ultimately, no matter how many studs or pieces of leather are hanging on us, that underneath are pretty responsible people. We've never gotten high or drunk or any of that stuff. I guess that doesn't make exciting reading. It's better to go after Axl or somebody who's the real thing. Ultimately, these people are very, very dangerous ... anybody who thinks they're *holier than thou*.

THRUST: Your son is almost a year and a half old. Has a parental role changed your perspective?

GENE: It really hasn't changed anything. I just have a son.

THRUST: As an educator, what advice to you have for persons who grew up on Kiss who are just starting their families?

GENE: I think the best thing, morally, that I can say to someone is to be kind. There is no commonly applied rule. What works well for me may not work well for you. Be kind and the rest takes care of itself.

THRUST: Let's talk about some specific songs on the album. Both Kiss and Ace Frehley have versions of "Hide Your Heart." Was the song given to Ace with good blessings?

GENE: It's fine that Ace did the song. Actually, I thought Ace's version was better than the other versions. The song has also been done by Bonnie Tyler, Molly Hatchet, Robin Beck, and a couple of

other artists. Anybody can record it if they want.

THRUST: Is *Hot in the Shade* a turning point in the career of Kiss?

GENE: I don't try to evaluate it. We're not going to do country songs, we're probably not going to do reggae. We're going to keep doing rock and roll, but within those parameters, it's still wide open. Some of my personal favorites on *Hot in the Shade* are "Read My Body," "Betrayed," and "Little Caesar."

THRUST: Stylistically, there are more anthems in the classic Kiss style on this album ...

GENE: I'd like to take credit for a master plan to come up with things, but it really just happened.

THRUST: Any synchronicity involved?

GENE: That's a big word and sounds important so I'll take some of that (laughing).

THRUST: How do you feel about everyone from Pretty Boy Floyd to

Motley Crue saying, "Thanks to Kiss, we're here."

GENE: I'm flattered when someone wears a Kiss T-shirt to a photo session or does one of our songs. More than that, I'm too busy having a good time to think about it.

THRUST: Gene, you've done almost everything that there is to do in the entertainment industry. What challenges strike your fancy these days?

GENE: Oh, there's still a lot out there. But if I tell you about it now, then you won't be surprised.

THRUST: With you and Paul putting the make-up back on for the "Rise to It" video, and Ace and Peter jamming together in Los Angeles, the talk of a full blown Kiss reunion tour is stronger than ever. Has your attitude toward that possibility changed?

GENE: No. Quite honestly, no. There's really no reason. A car is designed to go forward. The idea of getting in a car and going backward is not my idea of a good time. The only reason to think about the past is to reminisce. That's okay for a night, but I wouldn't want to do that for a year.

THRUST: How do you feel about Paul's recent solo tour?

GENE: People try to put all these meanings into things. It was just a solo tour. Paul had fun and that was it. The fact that I do outside stuff, that's how I get my rocks off.

THRUST: What else should Florida audiences be looking forward to when Kiss comes to rock the USF Sundome on August 4?

GENE: Most importantly, for those who have been wondering about the Kiss show here it is. The sphinx—60 feet wide, close to 40 feet tall. It's so big that we come out of its mouth at the beginning of the set—all four of us. There's a terrific laser show, bombs obviously. The Sphinx talks, things shoot out of its eyes. It's really quite a show.

THRUST: Sounds like a visual extravaganza!

GENE: It's the biggest show we've taken on in well over a decade. Let's just say there won't be any blind spots. You won't have to look into the center of the stage. We'll be coming to you from every angle.

THRUST: What else should excite the fans?

GENE: Two and a half hours of music, the longest show we've ever done. It's a retrospect of everything from our 23rd album all the way back to the first. There'll be no intermission. We'll be rocking straight through. There will also be two very good opening bands, Slaughter and Danger Danger. People have privately come up to me and told me that this has been the best show that they've seen in years. So, if they're right, you're in for a great show. In fact, everyone should be expecting the show of their lives. □

Kiss Live at USF Sundome

August 4, 1990

w/ Slaughter and Danger Danger



BUZ

23

by Mark Phillips

In response to the myriad of questions regarding the name of this column:

buz (buz'), v.i. slang. **1.** to talk or chat sometimes sounding technical. **2.** to communicate in popular clichés of a particular group or field.

twenty three (twen'te thre), n **1.** a symbol for this number, as 23 or XXIII. **2.** the number of chaos. **3.** a discordant theory of numerological theosophy developed by medieval rabbis, pertaining to the law of fives.

Read between the lines.

NITZER EBB/GEFFEN RECORDS
Showtime
 Industrial

This is 1990

This is Nitzer Ebb

Nitzer Ebb is the name of a band

Nitzer Ebb means nothing in linguistic terms

Nitzer Ebb cares about what it does

Nitzer Ebb cares about what it says

Nitzer Ebb doesn't care what people think it should be doing

Nitzer Ebb doesn't care what people think it should be saying

This is Nitzer Ebb

This is 1990

Or so the boys in the band tells us. What is Nitzer Ebb (pronounced night-er ebb)? For starters, Douglas McCarthy vocals and Bon Harris vocals/percussion. What kind of music is it? It depends which side of the ocean you're on.

In Europe it's perceived as desperate anthems for disillusioned youth. The violent discharge of a subculture.

Stateside it's the thrash cry for manic dancing and frenzied shouting. Industrial party time.

"In the U.K., a lot of kids concentrate on the dark and oppressive side of our music and don't enjoy it as much," says McCarthy. "The U.S. kids knew what we were about, but not how we'd act or deliver. We gave quite a shock I think. What was really a big surprise, was they were very open to us. If it was new and different, they were prepared to listen. They were more dance-oriented than the kids in the U.K. They have a good time and that's what we want them to do."

Showtime, the band's third album on Geffen's label, is their broadest accomplishment. It is much less mechanical in nature. They have even thrown in the odd piano, clarinet and trumpet. It is still percussion and vocal oriented, however, and the group's roughness and anger remains prevalent.

"It was time to open up ourselves and the music," McCarthy adds.

"We had allowed it to be confined to a small area of what we like, the hard and the aggressive. We went back to the reasons we started the band — performance. The human side rather than the technolo-

logical side. We wanted to add the personality of the band."

Much of this came about from tours in U.S. "Because of the spirit of openness we found in America, we were willing to try anything and everything new. Before, we would never have done a song like *Nobody Knows*, because it's a blues track and didn't fit in with the rest of our music. But as soon as we started to emulate old blues songs, whose essence is always a story and actual personalities, we were forced to portray ourselves. The music became deeper, more personal."

The result is a thrasher-friendly industrial dance record. Engaging and addictive. What is Nitzer Ebb? It is 1990.

ULTRA VIVID SCENE/ COLUMBIA *Joy 1967-1990*

Sub-pop

In the glut of sub-pop, it's nice when an artist or group manages to keep the semblance of originality. With a voice like T-Rex and the soulful detachment of the Velvet Underground, Ultra Vivid Scene wears different colors in a typically uniform genre.

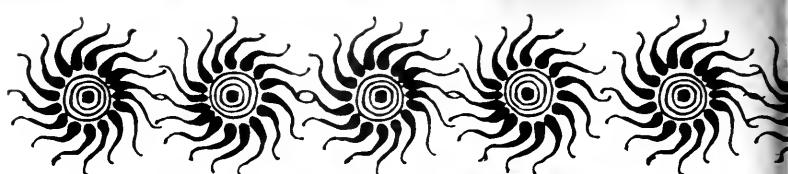
"I think I look back to the classic sixties songs and try to use that as my ideal," says singer-songwriter/lead guitarist Kurt Raiske. "I guess what is so exciting about 60's music is it comes from a time when change seemed both possible and likely. Now, people seem to have given up on the idea of change. There was something apocalyptic about the late 60's, which you can really feel in the music. At the same time, people had an optimism that wasn't just naive, but realistic." A crucial element in the sounds of Ultra Vivid Scene.

Ultra Vivid Scene (UVS) also features Byron Guthrie on drums, Anne Hollis on bass, and Collin Rae on rhythm guitar. In addition, the band was aided and abetted by a cast of studio musicians and veteran producer Hugh Jones (whose credits include Echo and the Bunnymen, the Damned and Modern English).

UVS is the brain child of Raiske, who played, sang, recorded and produced the previous album, *Ultra Vivid Scene*. For *Joy 1967-1990*, Raiske decided not to repeat past mistakes on solo efforts and surrounded himself with a multitude of musical resources.

"It was a bit weird at first, because when you're working on your own," he says, "you're used to hav-

ULTRA VIVID SCENE



ing total control over everything. Now I've come around to the idea that total control is for fanatics and shouldn't be for human beings, because human beings shouldn't have total control over anything.

"And even if you could, would you want to? I think some of the best things in life are happy accidents. Working together as a group we get something that is probably more energetic and diverse because it has more sloppiness and more accidents, some of which are happy."

"I think about my favorite groups, and the thing I like about them is that they did music that has all types of emotions. Pretty much all of them wrote really depressing songs and really funny songs, all different degrees of cynicism and optimism, and I think that's really healthy. I aspire to that. Not so much consciously, but I hope it happens that way."

Joy 1967-1990 reflects this diversity, working on multiple levels, breaching the emotional boundaries of the first record as it demonstrates a new freedom and maturity of expression.

THE JACK RUBIES/TVT *See The Money In My Smile*

Post-punk

The Jack Rubies' debut album *Fascinating Vacation* introduced America to delightfully menacing, hook-laden songs. Locomotive percussion, rolling twanging guitars and lyrics just the other side of sanity, propelled that album to the top ten alternative charts.

A scathing, cynical perspective on life, The Jack Rubies' new album *See The Money In My Smile* touches us with both humor and sincerity. Produced by Pat Collier, the British guru of post-punk guitar frenzy (*House of Love*, *Wonder Stuff*, *Darling Buds*) fulfills all that early promise in glorious technisound.

The group was conceived in the kitchen of their friend, independent filmmaker Jemima O'Dell, for a role in her film *The President's Brain Is Missing* (a black comedy of political conspiracy and murder). Although "Brain" met an unfortunate death on the cutting room floor, the boys

THE JACK RUBIES





decided to stay together and pursue their rock and roll dream.

Their movie and real life roles are as follows (sic):

The hip-swaggering, sexually alluring singer/songwriter and band accountant, Ian Wright.

Salty dog, sushi devourer, songwriting diplomat and six string diva, S.D. Ineson.

Czar of drum brutality and former Harvard Business School undergraduate (failed), Peter "Max" Maxted.

Master of trouser-rippling sub-bass frequencies, four-string supremo, Steve Brockway.

Furious big beat bongo basher, "Crazy" Lawrence Giltnane.

The best way to describe this album is ironic, cool and absurd, all at the same time. The songs have a British revisionist rockabilly feel to them. And yet they have escaped the R.E.M. clone syndrome. Check out the self-pitying satire of *Book of Love* (which is their first video as well) — "I swear to God/I won't change the world/I haven't got the nerve/I never get the girl." The Warholian celebration of love and money that is *Mona Lisa* — "Mona Lisa say — see the money in my smile!" The spaghetti laden landscapes of *Western Sky* and *Calamity Jane* (a delightfully wicked evocation of everyone's partially clad buckskin heroine).

See The Money In My Smile is a thoroughly entertaining diversion with redeeming lyrical value in its replays.

And now for something completely different...

NAKED CITY ELECTRA-NONESUCH Punk-jazz

How does one describe the indescribable?

Truly one of the only original sounds I've heard in the last decade, Naked City takes eclecticism as a natural fact. Their repertory suggests someone spinning a radio dial across composer/arranger, saxophonist John Zorn's obsessions — soundtrack themes, bluesy hard-bop,

speedy hard-core rock, squealing free jazz, metallic funk, and original tunes like "Latin Quarter," a 5/4 Latin reggae waltz thrash samba piece. Titles like "Igneous Ejaculation," "Blood Duster," "Reanimator" and outlandish remakes of the Batman and James Bond Theme.

Naked City, combining the power of a rock band with the imagination of five superior improvising musicians, is out to demolish musical hierarchies. "...the idea that classical music is better than jazz, that jazz is better than rock. I don't think that way," says Zorn. "Some artists are hacks and some are masters and I'd rather listen to a master of Muzak, than to a classical hack."

The members of Naked City, Bill Frisell on guitar, Wayne Horvitz on keyboards, Fred Frith on bass, and Joey Baron on drums, have all worked for over a decade in the jazz and alternative music scene. They are individually known as bandleaders and solo artists in their own right. As Zorn puts it, "I got four of my best friends, the best musicians I could imagine, we have 65 or 70 pieces to keep us going, and everytime we do a gig, we add a piece of mine or a cover song."

Zorn seeks to incorporate in Naked City the whole of his vast listening experience. His own compositions resemble intricate collages with the surreal logic of cartoon soundtracks. Written for specific combinations of idiosyncratic instrumentalists, Zorn "constructs" works that are both locked to an overall theme and open to the eccentricities of spontaneous players." His first album for Elektra Nonesuch, *The Big Gundown* featured boldly reworked movie themes by Ennio Morricone, and was voted a *Top Ten Pop Record of 1986* by *The New York Times*. *Spillane*, his second release was a homage to the B-movie genre in general and the Mike Hammer character in particular. Zorn's most recent release *Spy vs Spy* offers an acoustic hard-core treatment of Ornette Coleman's music, described by the *Chicago Sun-Times* as "a heavy assault on the senses and a helium-light dose of unadulterated pleasure: Road Runner goes to the demolition derby, humming all the way."

This is truly innovative music. Something to celebrate in a music scene dominated by genre clones. □

NAKED CITY



incognito

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THRUST 90

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Just guess the name of the Sphinx featured on the new Kiss release, *Hot in the Shade*. In case of no correct answer, a random winner will be drawn. Winner will be notified on July 31. On a piece of paper, include the name of the Sphinx, your name, age, address, phone #, fave club and fave radio station. Mail entry to Thrust 8401 - 220 St.

ALTERNATING THE CURRENT CHARLIE LOGAN'S RADIO CLASH

Longevity and sincerity are traits that often bypass radio jocks in favor of flashy personas and short sighted career goals. But when you hear a straight forward delivery, combined with an audience rapport matured over nearly a decade, you have a winner. Meet Charlie Logan, the guiding voice at 95 YNF. Entering his ninth year as Tampa's premiere personality, Mr. Logan has obviously earned the respect and loyalty of area listeners.

With an emphasis teetering on the edge, Sunday night special *Radio Clash* is reaching the alternative crowd not supported by mainstream radio. And by including local progressive acts into the format, Charlie is holding true to his long time goal of giving that extra boost to area musicians.

From the confines of the station's conference room, Charlie reveals to THRUST how alternative music and Tampa Bay "clashes" on the airwaves.

THRUST: *Cutting Edge* has been a regular feature on 95 YNF for two years. Can you give us some history on the program?

CHARLIE: I've always been into broad genres of music. I bugged my boss for a couple of years to do this kind of show. Finally, the corporate powers said, "OK, let's take a chance on a one hour new music show leaning alternative every Sunday night." We felt that the mainstream rock scene was getting pretty good coverage by us and now, of course, by 98 Rock. But, aside from community radio, nobody was touching alternative music. We put this show on the air — *Cutting Edge* — an hour show. Then last fall, after receiving a fair amount of success with the show, I suggested expanding it to two hours. But, our boss at the time left to strike it big at KLOS in Los Angeles and we were in an interim period. Finally, when our new boss got comfortable with the environment, we expanded it to two hours and changed the name to *Radio Clash* so that we could further emphasize the new music being released not only nationally, but locally. When you go to the clubs, as many people will turn out to see Intice as they will to see Deloris Telescope, so why should this branch of rock and roll be denied.

THRUST: Everyone has a different definition of alternative. How do you classify it?

CHARLIE: Since the genre encompasses such a huge area, it's easier to think of alternative music as that which is neither mainstream nor hard rock/metal. Now, don't get me wrong. There are alternative metal acts such as Janes Addiction, Sound Garden, Voivod ...

THRUST: Where then does the line get drawn?

CHARLIE: It's hard to define. It has to do with how the band develops, who their primary audience is and whether they hold that audience or not.

THRUST: Do you consider alternative music a part of the rock and roll

umbrella?

CHARLIE: Of course, especially with how fashion, style and music have been interbed by today's mass media. If you ask a sixteen year old today, he think that MC Hammer is rock and roll because of the overwhelming influence of MTV. When you stick Madonna next to Van Halen next to MC Hammer next to Aerosmith, the kids are going to interpret it all as rock and roll.

THRUST: How about the title *Radio Clash*? What does it mean?

CHARLIE: Two things. First, we're clashing against what is mainstream or status quo to get it out to the public. Secondly, the show itself is so broad, the songs clash against each other. The hardcore of Social Distortion seeps into the folk music of the Indigo Girls which blends in the psychedelic dance music of the Stone Roses. It's definitely a clash of styles.

THRUST: And how has response been to *Radio Clash*?

CHARLIE: Phenomenal. In the last ratings books, we've increased our listening audience 138%.

THRUST: Can local bands graduate to regular rotation if their response on *Radio Clash* is significant?

CHARLIE: Yes, the potential is there. But, let me explain how every radio station in the country operates. Every day, I get thirty new records from bands signed to national record labels. The great majority of those bands don't get radio play. So, hometown bands are fighting an uphill battle from the start. It's tough.

THRUST: The attitude many people have is "You're a local station; you should play local music."

CHARLIE: No offense, but 99% of the industry would laugh at that statement. I don't agree with that completely, but that puts me in a very small minority. In the eight years since I've been with YNF, we've always played local music. We've never set aside a particular hour for it

because we like to intersperse it throughout the day. If our prime goal was to only support local music, then why wasn't the *Tampa Music Awards* packed? Why are dance clubs packed every night of the week, but the rock clubs have to fight to stay open? Let's be honest. 90% of the listening audience could care less about the local scene. They don't support it, they don't care about it, and although unfortunate, it's a fact of life. Most people in the music biz in Tampa Bay won't accept the facts, but you saw the proof at the *Music Awards*. Here was the best bands in the Bay area all together under one roof with a common goal, and we couldn't even get 1000 people to come out. Major mass media pumped the show from every angle — newspaper, TV, radio, magazine — but what happened?

THRUST: Is this apathy typical in other major cities?

CHARLIE: I can't speak for other markets, but I'll tell you what killed it here — when the drinking age got raised from 18 to 21, we lost a very energetic and show going age group. By the time people hit 21, they may have a job or other responsibilities and can't go hang out at a club anymore. The drive to go out and have fun has been overshadowed by day to day responsibilities.

THRUST: In the early 1980's, the Cars and the Police were considered alternative. Yet now, the exact same tunes are as mainstream as can be. Do you foresee a similar situation happening with the bands that are now getting exposure on *Radio Clash*?

CHARLIE: It's already happening. REM is a great example. They were considered weird for a long time. But now, they've reached mainstream accessibility. I'm sure it will happen with The Cure and Depeche Mode. We were among the first in the country to play those artists and now they're even getting played on Q-105. Peter Murphy, The Church — we've been developing their exposure over the last

two years and now they're forging themselves a mainstream identity.

THRUST: Is there a correlation between airplay on *Radio Clash* and subsequent record sales?

CHARLIE: Without a doubt. There's no place else to get exposed to the music. Take Concrete Blonde for example. We've been supporting their new release and the sales of the album have skyrocketed locally.

THRUST: As far as local bands are concerned, is *Radio Clash* looking for different bands to feature than those on *Tampa Bay Rocks*?

CHARLIE: See, they're doing something different — putting it into one hour. We've been doing the same thing for eight years but we never segmented it into a designated slot. Our idea is this: I'd rather hear Intice between Whitesnake and Van Halen, then between Joe Blow A and Joe Blow B simply because it raises the level of the local band in the ears and mind of the listeners. But occasionally we don't get the credit for supporting local acts because the way people punch their radio dials, they may not hear it. But at any given time, we have the potential of a couple of hundred thousand people tuning in. I'd much rather put Intice, Stranger or whoever on a Tuesday afternoon because from a band's perspective, it's more valuable to be in that slot than to only hit several thousand segmented listeners on a Sunday night. That's not a knock on *Tampa Bay Rocks*. Anyone who helps the local scene gets an ace in my book. But we approach it from a different perspective. Back to *Radio Clash*, since we cover the Strangers, Bobby Frisses, Intices and Heartless of the world every day, what I'm trying to do is expose these other bands that don't have that mainstream opportunity.

THRUST: Free plug time, Charlie. What local bands featured on *Radio Clash* have really impressed you?

CHARLIE: Some local work really stands



out in my mind. The new Mod-L Citizen release is outstanding, Anthony De Ville's work is incredible. Robert Wegmann, Fred Froom, The Kathryn Wheel... but the best tape I've heard in the last six weeks has been from Smoldering Ashes. It's a mind blower. Their cassette could get the band signed right now. It's that strong.

THRUST: And do you have any message to local bands?

CHARLIE: Whoever you deal with in your career, you're going to go up to the music director and say, "Listen to my tape." There are two things that you should always expect: honesty and constructive criticism. A band has to keep in perspective where they stand in relation to the radio. The station that you listen to is more than just your local station. We're exposing material and musicians from around the world. As a local artist, you have to compete at that level. When we put Intice on at 9 o'clock on a Wednesday, we're taking that space away from another band. So anytime a local band gets airplay, whether it's on our station or any other in the market, be appreciative and understand that if you don't get the airplay, it may have nothing to do with your talent or potential. The station may want to whole-heartedly support an act, but they're always forced into a position where you have to draw a line. There are only so many hours in the day. Everybody says play local music, but they only want to hear their band. If I play local band B, then local band A gets mad that I didn't play them too. And then when I play band A, they still get mad that I didn't play them enough. I try to do a

good deed and people still get mad. And remember, we're not here to market your band. You've got to do that yourself. It's the band's job to get their image and sound to a professional level.

THRUST: Let's talk about you, Charlie. What's your story?

CHARLIE: I'm a graduate of New York State University. I went to Eastland School of Music which is one of the best jazz music schools in the country. I went there for two years studying sound recording. I sang in a band for ten years and even had an album on Columbia with a band called Emily LTD back in the mid 70's.

THRUST: Charlie Logan, rock star?

CHARLIE: It was short lived. We were dropped and let's just say God wanted my voice to be on the radio, not on albums (laughter). To make a long story short, I did some radio in college and a program director heard one of my tapes and offered me a part time job. As incestuous as this may sound, he became the program director at the old 98 Rock. He then came across the street to 95 YNF in the Pirate days. He left but turned his replacement on to my tape and I was offered a job here. And, this is the start of my ninth year with 95 YNF. The whole reason I got into this business is because I love rock and roll music. All I want is to turn on some 16 year old kid or his 35 year old dad on to something that's cool. That's my rush; that's my drug.

THRUST: What are the goals for Radio Clash?

CHARLIE: All I can tell you about is my desires and my ambitions. Everything, of

course, is dependent upon the corporate powers whose bottom line is to make a profit. As our overwhelming success continues, I'd like to see Radio Clash take over Sunday nights from 8 to midnight. That's the goal. The one hour show worked. We expanded it to two hours. The two hour show is working so we're already planning on a three hour show. As that proves its success, we'll continue to move forward.

THRUST: Do you see the Tampa alternative market as big as the mainstream market?

CHARLIE: No. What is equal though is the alternative and hard rock/metal markets. The mainstream will always be the largest. That's why Boston sells 20 million albums and Scrawl sells 50,000 units if they're lucky. The alternative and hard rock tributaries will always feed into the mainstream river. But let me tell you —

those tributaries are flowing good in Tampa from both angles. There's a very strong and vocal support group for both alternative and hard rock music in this area.

THRUST: Any final words.

CHARLIE: Yeah. I've been here nine years and I've been involved in the local music scene because I used to sing in a band — I can share that perspective. My heart is into it. If I could do anything, I'd be up on stage wailing on a mike, but I realize that my voice was made for radio. I'm going to be as big a supporter of the local music scene as I can be. I'll always be fighting the corporate entities who don't understand. As long as I'm here, that's going to happen. And, thanks have to go out to Tampa Bay for keeping me around for so long. That's basically unheard of in radio. Thanks for keeping me around because I love Tampa Bay.



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The Master of Sour J. **MICHAEL WINSLOW** with
special guest **PETE SCHWABA**

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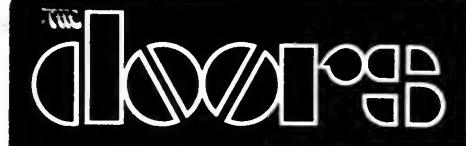
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UNLOCKING



BY
TALON
ADAM BOFFI

"There are things that are known, and things that are unknown; in between there are doors." — William Blake

"It was never really an act, those so-called performances. It was a life and death thing; an attempt to communicate, to involve many people in a private world of thought..." — James Douglas Morrison

"...Did you have a good world when you died? ... enough to base a movie on?"
— James Douglas Morrison

Good? Full? Definitely full, rich with life experience and on-the-edge creativity, exquisite pain and brutal joy, pure, unbounded joy and lust for that moment when inspiration consumes you. A Shaman, filled with poetry and passion, recklessness and rebellion, who danced on the fires of drugs and alcoholism and, as he put it, "had been singin' the blues ever since the world began." A dynamic and dramatic American icon, in the tradition of James Dean — and the current obsession of Oscar winning writer-director Oliver Stone. Stone has proven himself one of the most concise interpreters of "film as biography," be it Ron Kovic's journey from blind faith jingoism, to heroic anti-war activism in *Born on the Fourth of July*, or Richard Boyle's descent and escape from the Reagan supported madness of the regime in *Salvador*, to the autobiographical horror of his stint in Vietnam — pitting good and evil, one against the other in *Platoon*.

Gently they stir, gently rise
The dead are newborn awakening
With ravaged limbs and wet souls.
Gently they sigh, in rapt funeral amaze-
ment.
Who called these dead to dance?
Was it the young woman
Learning to play the ghost song
on her baby grand?
Was it the wilderness children?
Was it the ghost god himself
stuttering, cheering, chatting blindly?
I called you up to anoint the earth.
I called you to announce sadness
falling like burned skin.
I called you to wish you well,
To glory in self like a new monster.
And now I call on you to pray ...

Overture:

In the minds of many people, the greatest band in rock and roll history isn't the Beatles, Stones, or Zeppelin, but The Doors ... and not without reason. The Doors were that rare breed of band that could kick out the occasional hit tune and #1 album, while still retaining the essence of the true bohemian poet. The only thing predictable about them was the unexpected, and that it would be filled with the magic of the moment.

Their live shows transcended mere performance and became events — at times turning into full scale riots. Fueled by the brilliance of Jim Morrison's dark poetry, insurgent philosophy, and dangerously delinquent persona, The Doors shattered the restraints of music as entertainment and hypnotized any daring enough to take the trip. Their live shows were as much a mys-

terious journey for the artists as the audience. In the Summer of '69, at a concert in Miami, Florida, The Doors, reflecting the volatile spirit of the times, pushed it to the edge, and in the process were banned from playing live — anywhere in America — any time. ... Censorship by any other name. All because Jim Morrison had supposedly exposed himself. Ironically, as in character as it may have been, many say he didn't expose himself, but even if he had, it was the period of "Hair" and "Oh, Calcutta," and there were strip clubs in the very same city. It was the first time in history that youth en-mass joined forces and told the elders of their time that they would not follow their rules; they would not die in their war and they were willing to take it to the streets. ... Chicago, DC, Berkeley — all fed by the electric politicians of rock and roll. The powers that be simply wanted to silence the voice of

Now he's faced with his most difficult challenge: to decipher and communicate one of the most complex and frequently contradictory figures in rock and roll history: Jim Morrison and his fellow Riders on the Storm: *The Doors*.

Morrison's life and work were an exercise in extremes — a not so delicate balance of the Appollonian *art as beauty*, and the Dionysian *Break on Through* mentality of wine and revelry as a means to divinity. Fortunately, I was able to get a copy of Stone's working script, and I have to say it's a brilliantly composed, compelling and haunting reflection of the genius and mystery of the self-proclaimed lizard king ... though its objectivity and sensitivity will incite its own controversy. The relationship between Morrison and the American Indian will redefine the image and power of the spiritual energy of the Red Man, and lift him from savage to savior. The film will ultimately disorient many, yet shed light for a few who once again realize that there is no line between genius and madness. The only difference is that dislocation from the world is used to enlighten, while the other is to be devoured in a vacuum. One way or the other, the obsession that was Jim Morrison will soon be projected upon the screen with Val Kilmer in the role of the Wild Child, Mr. Mojo Rising!

What follows is an interview with John Densmore, drummer for the Doors — Jim's musical cohort, whom he was occasionally at odds with, but eventually bonded to — not only as an artist, but as a brother through the power of the muse. It will be the first installment, the first of the keys in *Unlocking the Doors*.

truth, especially if it was coming out a mouth that had once said, "I am interested in anything about revolt, disorder, chaos, especially activity that seems to have no meaning. It seems to me to be the road toward freedom." Lenny Bruce, John Kennedy, Martin Luther King, John Lennon and Jim Morrison. You go against the grain; speak the truth. It makes some people nervous; and truth is what the Doors did best — musically, lyrically, and in their brutally honest improvisational performances. The machine stopped them from performing, but they continued to record, and their impact is still felt today by U2, The Cult, INXS, and Patti Smith to name a few.

As history has shown, time and time again, true genius can never be suppressed; and the true genius of the Doors was more than Jim Morrison. It was the communion of exceptionally talented personalities who

bonded together and rode the snake. Not only were Ray Manzarek, Robbie Krieger, and John Densmore gifted musicians, but they possessed that wondrous childlike ability to crawl inside the moment. Some of their best work was born in those moments. The infamous final gig at the Whisky, when Morrison, high on LSD, invented the Oedipal passage to "The End," and with primal scream, writhed out "Father I want to kill you. Mother I want to ..." It got them fired; they were told they would never play the Strip again. But Elektra put out "Light My Fire" and their debut LP, and it knocked Sergeant Pepper off the charts and became not only number #1, but *came over the summer like liquid night* an anthem for experimentation — an entrance through the "Doors of Perception."

It's virtually impossible to listen to "The End" or "When the Music's Over" and not be mesmerized by Densmore's percussive power, dramatic accents, and ritualistic nuance. He was the perfect musical compliment to Morrison's madness — the framework for incantation and invocation. "Is everybody in? The ceremony is about to begin?"

John Densmore is now an actor having recently starred in *The King of Jazz* at the Saxon Lee Art Gallery, in addition to working in several films. He has also just completed a book on his life. What follows is a short conversation with a cat that rode the Blue Bus and helped celebrate the lizard. John Densmore was the backbone of The Doors — the heartbeat whose playing spoke more eloquently than words. But there's humor, wisdom, and a sense of survival here that speaks for itself. □



THRUST: What's the title of your book?

DENSMORE: *Riderson the Storm*. It's not just about the Doors. It's up to me now, surviving as a forty year old with a kid, on into the 90's as opposed to self-destructing. It starts in New York in 1984 when I'm doing a play, and goes back to Pere La Chaise visiting Jim's grave, then back to when he died, and back to when I was eight years old and learning music before working with the Doors.

THRUST: What are your musical roots?

DENSMORE: Jazz, absolutely. Elvin Jones is my idol. I copied everything he played. Art Blakey, Miles, Coltrane, Gil Evans — I love them. I saw every jazz guy ever in clubs when I was a kid. That was my thing.

THRUST: It must have helped tremendously to really understand the magic of improvisation ... because I'm sure you had to test yourself often with Jim.

DENSMORE: I don't want to say that we were as good as jazz musicians, but the concept was the same. The four of us had to really listen to each other ... we weren't out there fooling around.

THRUST: What was it like to actually be drawn into that level of intense moment-to-moment concentration?

DENSMORE: It was really exciting — totally on the edge. But since it was so open and improvisational when Jim started getting too loaded ... it went from such a high to such a low, I wanted to pack it in.

THRUST: There are stories that you and Jim occasionally went head to head.

DENSMORE: Definitely, but I loved the guy.

THRUST: As a player, were you frustrated over his erratic nature?

DENSMORE: Yeah, but it was really because I saw my friend destroying himself.

THRUST: How do you feel now, looking back in retrospect?

DENSMORE: Now I'm a little better with it. I mean he was meant to pack it all into twenty seven years. Replacing Jim was ridiculous. Who would fill his shoes? We recorded a couple of albums with Ray and Robbie singing. The first one was pretty good, the second O.K ... but we were splitting apart musically, and realized our focal point was gone.

words for the music to fit. It's out there as an album and didn't do all that well commercially, but we didn't care. We did it as a tribute.

THRUST: Do you have any intention of getting back into music?

DENSMORE: I really miss music. With the movie now happening, there's the op-

Then I saw Jim shredding it as we were going, and I said, "Wait a minute, this is my thing too." That's the arc of the book.

THRUST: Miami?

DENSMORE: It's all been said.

THRUST: I know ... but clear it up. What really happened?

DENSMORE: He didn't whip it out!

THRUST: Just prior to that concert, you had gone to see the "Living Theatre" at USC ...

DENSMORE: Yeah, it scared the s--- out of me.

THRUST: Do you think it had an effect on Jim's approach to that show?

DENSMORE: "The Living Theatre" — yes.

THRUST: I heard a tape from that show where Jim shouts: "You're all a bunch of slaves; how long are you gonna let them push you around?"

DENSMORE: He was letting out a lot of angst about his creative process ... feeling a little stuck. He was also very drunk.

THRUST: Do you think the heightened and volatile spirit of the times, and the fear of the people in power of someone like Jim might have had something to do with the ban on the group?

DENSMORE: Oh yeah. Clearly it was a big political thing to get the band — a rock and roll band that represented sex and drugs ... rebellion. Yeah ...

THRUST: Was a method to Jim's madness — a statement?

DENSMORE: We tried to get the people to stand up and jump around once or twice and we realized, "What does that mean?" O.K., we can incite a riot. So what? I'll tell you what Jim wanted — more than a riot — was for the people to go out on the streets and change the world — to think of what went on — later, after the concert ... To try and instill the power in the people! C

"We live, we die, and death not ends it."

James Douglas Morrison

THRUST: What do you think future generations will feel about The Doors — say a hundred years from now?

DENSMORE: I'll be dead in a hundred years.

THRUST: But what about the music?

DENSMORE: I don't know. When we started out, I thought if we lasted ten years, I'd be proud. Now we're going on twenty, or thirty and it's still happening ... and it's fantastic.

THRUST: A lot of people have copied or been strongly influenced by Jim. But few rock and roll drummers have picked up on your style — your finesse.

DENSMORE: I guess either I'm terrible or unique. My first job was to keep the beat; beyond that I tried to compliment everything that was going on, which was real quick, and you can't copy that.

THRUST: What about the posthumous album of Jim's poetry: *An American Prayer*?

DENSMORE: I'm very proud of it.

THRUST: How did you go about composing the melodies and arrangements to Jim's words?

DENSMORE: The poetry primarily dictated, but we still approached it like Doors' music. We got together and just let the muse come in. Sometimes we'd space the

opportunity for Ray, Robbie, and myself to get together and write an instrumental soundtrack to the visuals ... in some ways, much like with *American Prayer* — only this time with the images. It could be very exciting.

THRUST: Would you ever perform together live again?

DENSMORE: I wouldn't rule it out.

THRUST: When you recorded the *Morrison Hotel* album, you had photos taken in front of the original Hard Rock Café on 5th and LA downtown Los Angeles, where Jim occasionally hung out to experience that element. Now it's a trendy Beverly Hills restaurant.

DENSMORE: It was this dump, skid row, downtown bar — the worst place in LA, and possibly the whole country. Now it's these chic hamburger places with gold records. These two guys in England saw the back of our record and built this HRC in London, and now it's ... I don't know what it means ... you can't just wear leather pants and play strong music ... it's gotta start in the gutter.

THRUST: What will the theme of your book be?

DENSMORE: It's about me getting into this band and finding an incredible, creative vehicle that got me out of my parent's house and gave me my ticket to manhood.

PRESENTS: Radio Clash "Live"

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Times Two: Exploring the Grapes of Math

by Mark Phillips

"*TIMES 2* is Alfred Hitchcock with a guitar." - John Dollar

On May 28th, Shanti Jones and John Dollar a.k.a. *TIMES 2* released their debut EP, *Danger Is My Business*, on EMI Records. Five songs illustrating their multi-spectral musical styling; highlighted by the street funk of "Jack and Jill," the neo-psychadelic feel of "Sweet Jane" and the lusty pop of "Goodbye Dirty Senorita." In what appears to be an industry trend, they produced the EP themselves. Hailing from Oakland, California, Jones and Dollar experimented with the full gamut of musical styles they were exposed to. The end result produced a sardonic melting pot of harmonious contradictions. "Danger Is My Business" accentuates a 60s ambience, dramatizing the solid beats, street grooves, and techno-riffs of this duo's avant-garde musical vision. Though the melodies may be jovial, the lyrical undercurrent is dark and dangerous.

THRUST: So why is *TIMES 2* "Hitchcock with guitar?"

DOLLAR: Because I feel we're always on the outside looking out.

THRUST: So how did you get started in this tawdry business?

JONES: We came. We saw. We made a record.

THRUST: If you had to pin a label on yourselves - god forbid - what would your style be?

DOLLAR: Beatfunk.

THRUST: So the Beatles were a great influence on your music?

DOLLAR: Yeah, the Beatles, Elvis, and the Buzzcocks.

JONES: Our favorite period of music was 1965. We were always so jealous of anybody who got to grow up with that music. When we were kids, there was nothing but Disco and KC and the Sunshine Band — though now we like them (laughter) — until punk came... Sex Pistols, Clash, and the Buzzcocks. That was what really made us want to start playing.

THRUST: So that was in the late 70s?

JONES: '78... '79.

THRUST: This would explain the eclectic blend on your EP, *Danger Is My Business*.

JONES: Well, we just wanted to put all our influences together on one record, once and for all. And I guess we did it, because everybody's describing it as exactly what we wanted it to be.

DOLLAR: Yeah, we wanted to make a record we would buy ourselves. That was the bottom line. And think we did. We bought it (Laughter). But we didn't have to...

THRUST: Is this why you produced it yourselves?

DOLLAR: And played all the instruments (more laughter).

JONES: We just wanted to keep it our own outlook and our own input. Whenever we made our own demo tapes, they were really cool and had a life to them.

People into different styles of music liked them, but when we had other people produce us or work with us, it would always get changed. It would come out pretentious.

THRUST: So this isn't your first EP?

JONES: We had an album out before, on Warner Brothers, but it was so glossy and slick, we just forgot about it.

DOLLAR: We look at this as our first record.

JONES: It's just the kind of situation where you have to do what the record company told you. You're nobody - that kind of attitude. EMI is not like that. We have a lot of freedom. Being able to produce your own album is a rarity.

THRUST: Yes it is, how did you present that to them?

DOLLAR: They presented it to us.

JONES: Well, they asked us to come up with a producer and we couldn't think of anybody we wanted. *TIMES 2* is, as you said, 'an eclectic blend.' There's a sixties sound, a funk sound, a British beat sound. So if you take... say a funk producer, he's going to roll over those other sounds. So they let us produce it ourselves.

THRUST: So now that you've finished *Danger Is My Business*, what are you doing currently?

JONES: Waiting to see what the response is to all this stuff. Maybe we'll do an acoustic tour... I don't know.

THRUST: I have a hard time envisioning your tunes performed acoustically.

JONES: Yeah, we're ready to do a major tour. We might just work out three or four songs acoustically. Might be interesting to hear "Set Me Free" on a guitar. It would definitely not sound like it does on the album. If we're going to play live, we want to be able to hear ourselves. Just keep it simple. We don't want a big band and all that.

THRUST: So you're not into the mega-band/glamour scene?

JONES: Naw, the touring life-style seems kinda disgusting. Everyday you wake up hungry, tired and sick.

THRUST: Good god, and I'm not even touring! I wonder what's going on here!

DOLLAR: (Laughing) You might as well be touring.

JONES: If our album was doing great and there's a whole bunch of people out there who want to see us, then we would do a real tour. Were not really that into playing live now. We would much rather make records. Set up our studio. Write more cool songs.

THRUST: Are you planning to put out a follow up album after the EP?

JONES: We have one coming up with fourteen songs on it, including the five off the EP. The album's just more of what the EP is. Except there are a couple of songs that are more pop, I guess, but it's pretty consistent with the EP. The EP was targeted to reach more alternative markets and college stations.

THRUST: What kind of response have you been getting?

JONES: It's been pretty cool. Everybody appreciates the fact it's different sounding. Not overly huge and slick and pop. We didn't expect people would necessarily see what we were trying to do, because a lot of times they don't. They misunderstand what you're doing. So far, everybody's responded just the way we had hoped. It's like... they see all our influences which also is amazing, 'cause some of them aren't even obvious to me.

DOLLAR: Yeah, and they get it, you know?

THRUST: Is there any particular song on the album you wished had been on the EP?

JONES: There's a song called "Turn Around" that we had a mix of. It was one of our favorite songs. Then it got remixed by our label. So now it's a little bigger sounding... we don't like it quite as much.

DOLLAR: I hate when that happens.

JONES: Yeah, you're never safe.

THRUST: Just when you thought it was safe to leave the studio ...

JONES: Just when you thought everything was groovy. But, I don't know... It still sounds good. It sounds bigger, that's all.

THRUST: So do you play small clubs to keep in touch?

JONES: No, we don't right now. If we were to do that acoustic thing, it would be in small clubs. It seems you reach so few people playing clubs. The things that audiences respond to live aren't necessarily good on a record. You might notice an audience is picking up on a certain song or couple of songs. So you do more stuff like that. But on a record, it just doesn't work. You start to write stuff that's going to go over well live. But that doesn't necessarily make good songs to listen to.

THRUST: Speaking of good songs to listen to, what's the story behind "Goodbye Dirty Senorita."

JONES: I was sitting in my hotel room once, thinking what it would be like to find a Spanish whore, and of the Cliff Notes I had read for a Hemingway novel in high school. And lo and behold this big mess came out and there it was.

THRUST: What about "Set Me Free?"

DOLLAR: A friend of mine's parents were splitting up and he was getting pulled apart by it. And so I wrote a song about it. Also I wanted to make a song that had a real hip hop beat with a jazz chord in it.

THRUST: What's the story with "Jack and Jill?"

JONES: It's a big groove party song with a sinister side to it. It's the story of a white woman who rapes a retarded black boy. It's not really obvious, but once you know that's what it's about, it takes a different tone. But then she claims he attacked her.

THRUST: And therein lies "Alfred Hitchcock with guitars."

BOTH: Yeah (laughter).

THRUST: So what's in the future for *TIMES 2*?

DOLLAR: We're just gonna be rock gods or get day jobs.

Blackout

Against the Odds

by DJ Justice

"It's hard to classify us," says Blackout guitarist Richard Elliott with a look of content for having fallen into the category of being uncategorizable. No doubt, this four piece unit that includes fellow guitarist Jerry Mobley, bassist Darren McFarland and drummer Lee Gibson, has broken a few barriers in their tumultuous career.

Incorporating an array of classical instruments into their defined style of thrash has combined for a versatility that is far and few between. Where did the classical influences arise from Richard? "I always wanted to use different instruments since I first started playing. The main reason was that I loved movies soundtracks that would have so many different instruments on it." Expressing a unique twist for the genre of thrash and

heavy metal, vocalist/guitarist Elliott has exercised his classical desires by playing the flute, violin and bagpipes during their live show. Imagine if you will, a lightening speed attack of the senses by some of the best structured thrash metal around. The next thing you know, a serene calm overcomes the stage and audience, smoke rises and a figure appears center stage with a violin releasing an eerie, gothic tone.

Revealing a rather personal side to these unique elements of Blackout's music, Richard comments, "My family is Scottish and Irish. I like to play the bagpipes because of my heritage. I like the flute because it reminds me of the American Indian side of my family." Quite honestly, it's one of those things that you have to see to believe.

With a local scene that has had its inadequacies for supporting original music, there must be a reasonable amount of resistance out there. "We have received resistance from radio because of their corporate structures and the way they have to do things — which is understandable." Balancing out that particular negative aspect of the scene, Elliott offers, "On the other hand, this area is well known in Europe to the kids for being the thrash capital of the world." Florida? You wouldn't know it from the typical bookings at your neighborhood venues.

Commending local upstart radio station 98 ROCK, the expressive musician adds, "We just recently started to receive support from Austin Keyes and 98. He seems to believe in this band. And the

people at *Thrust* of course." Why thanks Richard. We do believe in the local scene and in bands like Blackout that add an individual change to an often stagnant scene.

In an appearance at Bodytalk in Pinellas Park, the band is scheduled to headline Tampa Bay's 1st Summer Thrash Bash. Any anticipations for the show Mr. Elliott? "It's going to be a great show for people to see. It's the middle of the summer and the energy involved is at a high level right now." Should be a blast. A thrash bash that is.

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HEAVENS EDGE THROUGH HELL AND BACK

BY DJ JUSTICE

In 1988, Heavens Edge was born. With a nucleus of ex-bassist turned frontman Mark Evans and guitar wiz Reggie Wu, the band was set with a rock solid foundation to build on. After recruiting drummer David Rath on his way to a career on Wall Street, snagging guitarist Steven Parry from his day job, and rounding things out with bassist George "G.G." Guidotti, the unit was officially formed. Hailing from the Philly/Jersey area, Heavens Edge began to take on the crowds that had witnessed Cinderella and Britny Fox rise from the local scene and into the arenas. Through dedication and desire, the unit gained a loyal home base following and proceeded to win over additional fans up and down the east coast. Without deserting their "other" jobs for stardom, the band began writing, recording and working on the live show which often resulted in sleepless nights. Soon thereafter, the inevitable happened and the labels finally knocked on the door of Heavens Edge which led to the release of their self-titled debut on Columbia Records. On the present agenda is a full-scale assault of the U.S. and abroad, taking the band to places yet to experience the raw energy of a Heavens Edge show.

Put on your seat belts readers 'cause right here, from our ever busy offices of *Thrust*, we submit for your viewing, the following interview with good guy - gone Heavens Edge guitarist, Steven Parry.

THRUST: Heavens Edge is from the same part of the country as Cinderella and Britny Fox, right?

STEVE: Yeah — and we're glad they're from here. It's turned everybody's heads toward the Philly/Jersey area. We even thanked 'em on the album for kicking down the walls. Without them, we wouldn't have had as much focus on this area. Tommy (Keifer) and Cinderella are good friends of the band and so is Britny Fox. In fact, Cinderella used to open up for a band that I was in that played at the Galaxy in Philly. That's going back to 1981.

THRUST: A definite success story.

STEVE: A Cinderella story.

THRUST: Yeah, exactly. Didn't their guitarist turn you on to Heavens Edge?

STEVE: Yeah, Michael (Kelly Smith). Well, he left Cinderella and formed Britny Fox. He turned me on to Mark and Reggie who were trying to put something together and it turned out great. Mark was in an area band called Network and Reggie was in White Fox and they both had huge followings. The buzz was already in the area when people found out that those two were getting together. Our first gig at the Empire broke the record for their largest attendance ever.

THRUST: Give me an idea of what you guys went through to get where you are today.

STEVE: A lot of work. When we all met, we knew that this was it. We'd rehearse every night and get done at two or three in the morning, get up the next day at 6:30, go to work and do the same thing over again. To be honest, I don't know how we did it. I guess it was the hunger of it all. We'd go out and put 4,500 flyers on cars at the Spectrum and we were constantly working on the show. The first ten months that we were playing out we would change the sets every night. A lot of times, we would change the beginning or ending as we were walking onto stage.

THRUST: With your debut on the

streets, is there a lot of anticipation at this stage?

STEVE: We're just waiting to see how it's going to sell — if it's going to sell. You're only new one time around. It's kind of scary. It's got me on edge.

THRUST: Any early reports from radio?

STEVE: Our producer Neil just called us from Seattle and said, "I just heard 'Skin to Skin' out here on a world premiere." It went out about a month ago to something like, 36 metal stations. So far we're in the top 20 requests on the Z-ROCK stations.

THRUST: It surprises me that the band didn't pack up its bags and head out to the west coast.

STEVE: We didn't think it was really necessary. I was tempted to go out there. What you hear is that all the bands that are getting signed are there. But it could take forever to filter through the bands to get your name established. Everybody I know that went out to make it came back really disappointed. Most of 'em put their instrument down for a year or two. When Reggie and I went, we were driving around and everybody on the streets looked like they had record deals. It was rock-n-roll city. You go into a record store and the people working there look like they're in Poison or Def Leppard — but they're not.

Most of 'em don't know how to play but they look really cool. Here, there's more heart and you can focus on things a lot more. In L.A., some of the bands make it but most of the bands flop. The bands that get signed here — you're talking Bon Jovi, Cinderella and Britny Fox. Well, Britny's broke up and Dean's gone on to something else. Hopefully he'll make it big with that.

THRUST: On a serious note — the band had a terrible tragedy occur with your drummer George ...

STEVE: Yeah, it happened at the Empire rock club right up the street from where I live. The night that we announced we were officially signed to Columbia Records

there was this guy outside that got into a big fight with the bouncer. The bouncer kept getting the best of him so he says, "I'm going to go home and get my gun." A half-hour later he comes pulling up. The club was pretty much empty by that time except for the band and their girlfriends. This guy's outside shooting the place up and says, "I'm gonna kill the next person that comes out the door!" He turns around and George is coming out and he just blows him away. We're all inside sitting on the stage trying to unwind and George comes in. He's like, "Guys, I've been shot." We thought he was joking around at first. When he got closer we could see all of these huge red marks everywhere. We grabbed him and laid him on the stage and yelled for someone to call 911. We just tried to calm him down and tell him everything would be alright. When the paramedics got there they pulled up his shirt and there were holes everywhere. He was full of birdshot. I carried the I.V. out with him on the stretcher to the ambulance. It was tough. The trial is yet to come on the guy that did this.

THRUST: Is this guy out on the streets?

STEVE: Yeah. It's been postponed and his lawyer's pulling out all the tricks. Our management has been talking to the D.A.

THRUST: This has obviously pulled the band together.

STEVE: It's amazing because everybody came together when all of this happened. It's like everybody is my brother now. Everybody in the band at one time or another thought the same thing — that they wished it had been them instead of George. We just hated seeing him like that. It was brutal.

THRUST: Did everything come to a standstill for the band?

STEVE: We decided not to do any gigs as a band until he recovered, no matter how long it took. We put everything on hold. We did do some benefits and raised over \$30,000 for George.

THRUST: That's great. So how's he

doing now?

STEVE: He's doing rather well considering everything he's been through. The doctor said that his being in such good shape saved his life. On his first comeback, we had a great show. It was like starting all over. The whole thing gave the band a lot of hype. It was funny 'cause I went to see George in the hospital and he said, "I've heard of publicity stunts but this one should tie up any loose ends for the band."

THRUST: Well, best of luck to George on his continuing recovery. Steve, if somebody asked you what Heavens Edge sounded like, what would you say?

STEVE: Taste it for yourself. We don't want to be pegged as another heavy-metal band. The album is diverse. You'll hear a ballad that could be played on very commercial radio and then there's stuff that they'll probably never play. Once the public nails you down, they go on to other things. We like to surprise people — like the way we dress. The way we're dressed on the album is not the way we're in the video. We want to keep you thinking. The first single is "Skin to Skin" and with that we want to establish the band as a hard-rock unit. We could have put out the ballad "Hold On" and maybe sold a million copies, but we wouldn't have been considered a heavy band. People would have come to see us and expected a Journey or Europe type band — and we're not. We're kind of like Whitesnake or Van Halen — fun but serious. We don't want to put out a song that's a hit and then that's it. We're going for longevity. My biggest dream is to play for ten years, take a couple of years off and then come back like Aerosmith did.

THRUST: This is like the calm before the storm for the band. How do you feel right now?

STEVE: Absolutely crazed. You asking me the question makes my hair stand on end. Every place we've played has been absolutely mobbed. I can't even put it into words.

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THE DANCING MAN

Michael Barnett

... not your ordinary star

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Chris dreamed of being a star ... not your ordinary star, but a particular one from a place he once lived — third dimension. I was there. But I remember ...

We were hoping to rendezvous with the doctor from Zandar. But we were too late, for the Warbles had warbled. "A star is born," Chris said. And I saw what he meant. Dust-fires had blown in and we watched the clouds hide in pink-garbed grasshopper wings — the inedible type.

Looking back makes me sad; he survived despite his dream. And the way he looked when he was dead ... I'll never get that out of my head. He procured grass that was reddish-grey, its bloody spots faded away. He left me behind; I'd wanted to fly, but he wouldn't let me. "I'm going to the jungle-gym and make peace with the Lightning Man," he said as he floated away. I couldn't float.

So I jumped in my ship and followed him to the sea where water is gone. Birds dove from clouds unseen, their beaks crashing in the sand. "Stop this mirage!" I cried. But he didn't.

Chris dreamed of being a star ... not your ordinary star, but a particular one from a place he once lived — third dimension.

I couldn't allow that.

When he realized what I was thinking, he cried, which surprised me — I'd never seen him do that. He swore he'd teach me a lesson. He sat on the shore — tricking birds. It was the saddest sight I've ever seen. I painted a picture of them dying in the sand — their beaks afame. Then I realized: Chris was the Lightning Man.

I confronted him, he didn't look up, kept up his charade, studying the birds impaled in their grave. He had no conscious — I knew that now. I'd have to kill him, but I didn't know how. Just when I thought I'd figured it out, a pelican landed at my feet. "Stop him. He kills my family and friends." He flew into the clouds, then swooped down to die in the sand. I watched the light leave his eyes. I've never felt so sad.

"Chris, why do you do this? Why do you kill these birds? They're innocents — the last ones left, or haven't you heard? They were brought from first dimension to live and fly in peace. Don't you know what you're doing, you abominable beast?"

He laughed and lit a grass-lined pipe and colors shot from his mouth. He waved to the sky; more birds came to die. I decided I'd had enough.

I walked to the pelican, tugged him out of the sand, twisted his beak off, put it in my

good hand, walked to where Chris sat blowing colors and said, "It's time to die."

He laughed and blew a picture, reminding me of my death. Had I seen it through transparent sound waves rippling between my ears? I feared the worst, though I knew, of course, that I'd been dead for years. In third dimension, where one can look back on former lives, I summoned strength to kill the one who dreamed of being a star.

As first dimension appeared in my vision, I fell to bended knee, and relived my life and remembered my wife in our home where we lived by the sea. As I knelt dreaming about my past, Chris snuck behind me, twisting my arm, obscuring memory.

"You were going to impale me with that beak!" His eyes were round with fear. "You were going to kill me. I don't want you to. After all, we're friends."

The birds continued to fall; the ocean was filling with feathers and beak splinters.

"What about this, Chris?" I waved at the sandy death. "If I leave, will you stop?"

"Stop what?" he asked.

"Killing birds!"

"I've never killed birds ..."

"Just look at this death! What do you call this?"

"It's the Ocean of Feathers and Splin-

ters," he said. "And I'm the Lightning Man."

Sparks flew from his eyes, burning my pelican beak. I wasn't scared for a second. I'd kill this pyro freak.

I reached in my secret pocket, took out my laser knife, and cut a hole in his temple, draining out his life. I sat on the sand and rubbed my head. An ache was developing. All this death had probably caused it. I searched his body for aspirin, finding a poem entitled, *Let the Penalty Suit the Crime*.

I read it. Chris wasn't much the poet. The words didn't even rhyme. But when I read it, a strange thing happened: the words flew from my mouth, forming a star where his face smiled within, winking at me, licking his lips.

I left the Ocean of Feathers and Splinters after I cured the birds. Their lives returned, they flew to perch on Chris's star. They live there still, I'm told by winds blowing from Zandar. And what about the doctor? I thought you'd want to know. I searched but never found him; I search wherever I go.

A star is born. The story's done. I wander through my lives, thinking of Chris, the Lightning Man, and splinters in the sand.

The End

photos by Mark Duncan

Interview with
Love/Hate
next issue!

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FAVORITE VACATION	Bedroom	Gibson guitar factory (Nashville)	Down under	Busch Gardens	Back stage
PERSONAL HERO	Tim Latane	Chaz	Joseph Patrick	Rob Watts	Nick E. Blitz
WHAT VITAMINS DO YOU TAKE?	Oral	Geritol and Midol	Chewable Flintstones	Bugs Bunny	Vitamin B12

The building of a new



Following the recent demise of INTICE, founding member Jeff Vitolo has taken hold of the flame and run with it. Determined to keep alive a unit that has sold over 3,000 units locally, garnered international media attention and gained a loyal following, Jeff recently joined forces with a new line-up. A unique twist to this story is that Mr. Vitolo didn't come across these players in a musicians classified ad. Turns out these guys are long time buddies that go back to their high-school days. With a solid foundation, the band has been writing and rehearsing at a steady pace with a catalog of over ten cuts to their credit already. In spite of still lacking a bass player, things look rather well at this point for the new INTICE with tentative dates in the near future. Keep an eye on these guys. INTICE is back!

by DJ Justice



Guitarists James Chesire and Jeff Vitolo in the new INTICE studio.



The new INTICE line-up: Jeff Vitolo, Hans Everett Hanson, Mike Finchum and James Chesire.



The new guitar team of Jeff and James. (Look out!)



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Dr. Winston O'Boogie

Exploring the Blues with Sarasota Slim

Welcome to Beaucoups of Blues. With this first installment, Thrust had a chance to talk to leading blues spokesman (not to mention mean guitarist) Sarasota Slim about the roots of the blues, how it has evolved, and where the future lies for this archetypal American art form. In future columns, an emphasis will be placed on the local blues scene. So, all blues aficionados are welcome to send in contributions, notes, bribes, small children, or whatever else will fit in the mailbox. Write to: Beaucoups of Blues c/o Thrust Magazine 8401 9th STN #B-220, St. Pete, FL 33702. Area clubs are also welcome to send their blues listings to the same address.

THRUST: Slim, the area's blues scene appears to be on an upswing. Why is that?

SLIM: Maybe "blues" isn't quite a dirty word any more in the eyes of club owners, promoters, and other industry people. The style is coming around again. It's really a cycle. A couple of years ago, mentioning the blues would get you a certain slam of the front door from many people in this area. Man, it was lean for a while. But the pendulum seems to be going the other way and the blues are in.

THRUST: So you don't see the resurgence of interest in the blues as a renaissance, but rather just a point on a circle.

SLIM: Right. I don't think it will stay. You have fads of all sorts and unfortunately, I see the renewed interest in the art as a fad. For a best case scenario, the style will continue to evolve and hybrid. Already, there are countless variations of the blues: from the traditional work of B.B. King and Bobby "Blue" Bland to the power blues/rock of Stevie Ray Vaughn or the Fabulous T-Birds.

THRUST: As a player, how do you see your role in the evolution of blues as an art form?

SLIM: I'm just a young, up-and-coming white guy playing lead guitar with a vengeance. There's so many of us in the world that it's frightening—thousands. Some of us stick closer to the blues vein than others,

THRUST: Let's talk about the *Gulf Coast Blues Society*. Why does it exist?

SLIM: It's a non-profit organization designed to educate people further about the blues idiom. It's not a very big organization, especially compared to full scale blues societies in Chicago or Texas. But at its level, goals are still accomplished.

THRUST: Who has been most influential in revitalizing blues in the Bay area?

SLIM: Credit has to be given to Rock Bottom (blues harp) who almost single handedly turned around the area to get people involved in the blues. He was one of the original founding fathers of the *Gulf*

Coast Blues Society. Lately, he's taken a back seat role in the Society but his impact can still be felt.

THRUST: What advice do you have for blues fans or musicians?

SLIM: Dig up the original recordings of as many blues greats as you can. Mainstays to pick up include the early stuff like Robert Johnson, Charlie Parr, Blind Lemon Jefferson, and other stuff from that era. The more sophisticated evolution of the art can be heard by Tampa Red. And while you're digging, pick up some Howlin' Wolf, Muddy Waters, and the Kings: B.B., Albert, and Freddie. Listen to the WMNF blues show. They're one of the only stations around that plays the authentic stuff.

THRUST: In your opinion, is the integration of the blues form into rock and roll a bastardization of the art?

SLIM: It's uncool when the band or artist denies or simply doesn't acknowledge that they took the song from its originators. I can name half a dozen Zeppelin tunes that give no credit to the original blues artists who wrote the songs. When it's a crass rip-off with no reference to their influences, then it's bastardization. Clapton seems to be one of the few rock artists who gives credit where it's due.

THRUST: What else should people understand about the blues?

SLIM: There are some new guys in the area who are really coming along and may lead blues into the next generation. Matthew Swenson, Nelson of the Copycat Cowboys ... they're two new hot players in the area.

Of course, there's plenty of older players who wail, but those two are young and fresh with loads of potential. Above all, the blues is open to interpretation. There are many variations of the art and I would like to see Florida develop its unique blues sound — much as Chicago and Texas have developed theirs. I guess it's already happening with the Allman Bros. and bands like that. It would be great to have a unique variation of the blues coming from Florida. And with the support of the community and the licks of all the great players in the area, it could easily happen.

Please note that these are just a few of the clubs offering Live Blues in the Bay area:
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 Tijuana Yacht Club • 1450 Skipper • Tampa • 977-5580
 Ringside Cafe • 2742 4th St. N • St. Pete • 894-8465
 Name of the Game • 3101 5th Ave. S • St. Pete • 327-3797

Be sure to check out the two new releases from Alligator Records this month: the quintessential live Lonnie Mack album, *Live! — Attack of the Killer V* and *Keep it to Ourselves* by the late Sonny Boy Williamson, featuring material previously unavailable to American fans and Matt "Guitar" Murphy on guitars. These will definitely be two hot additions to your blues collection.

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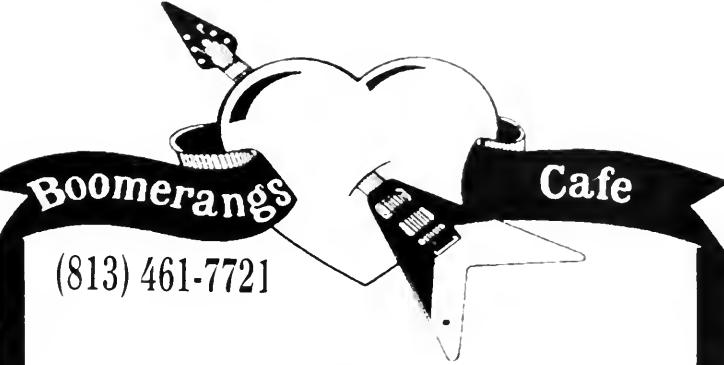
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The Last Word

Somebody Get Me A Coroner



Central Florida is credited by Europe's metal scene as the newest headquarters for death metal. One of the initial groundbreakers of this movement is RoadRacer recording artists Obituary. Originally known as Xecutioner, the band was founded by vocalist John Tardy, his brother drummer Donald Tardy and rhythm guitarist Trevor Peres. They first made a name for themselves after they recorded two songs "Find The Arise" and "Like The Dead" at Morrisound Recording Studios. Despite the fact that it was never officially released as a demo, it was widely circulated throughout the underground scene. This got the attention of San Francisco based indy label Godly Records who included Xecutioner in their *Raging Death* compilation album which achieved a cult status for the album. This was a major factor which led RoadRacer Records to begin negotiations with the band. Having changed their name to Obituary, they went back into Morrisound's eight track studio and recorded eight new songs. This impressed RoadRacer enough to sign the band and put them back into the studio with producer Scott Burns to complete their first album *Slowly We Rot* in 1989. A year later, the band has returned to Morrisound Studios with Scott Burns to complete their follow up release, titled *Cause Of Death*. Joining Peres and the Tardy brothers is new bassist Frank Watkins (ex of Hellwitch) and lead guitarist James Murphy, whose credits include Hallow's Eve, Agent Steel, and most recently Death. Murphy's work with Death included recording on Death's current *Spiritual Healing* LP and performing on their recent US tour. The new material shows a technical and creative evolution in the band, and should help to establish their reputation as being among the heaviest metal bands ever. I crashed one of their after hour recording sessions and talked to John Tardy and James Murphy about what how Obituary's future reads.

THRUST: What's the latest scam with the band since I've last talked with you?

TARDY: We've got a new bass player, Frank Watkins, and a new lead guitarist, James "Mac Guitar" Murphy from Death. And we are working on our second album, which is due to be released on September tenth.

THRUST: Was James involved in the writing of *Cause Of Death*?

TARDY: James came in the middle of us recording the album. We had the rhythm tracks and the drums and bass completed, so James did all of the solos.

MURPHY: Basically they let me do whatever I wanted. They just said, "there's the tapes. Go in there and close the door and find parts to play on." The vocals were laid down before I did the leads, so they said, "find spots where there are no vocals, and do what you want." I didn't overdo it, I didn't overplay at all. I just let them listen to it when I was done and they liked what I did so everything stayed.

THRUST: It's ironic that James came into the group. When I last interviewed your band, John had said that he had hoped to record the album without a lead guitarist, and try to find

an established guitarist to record as a special guest. And that has more or less happened.

TARDY: Yeah, it's pretty ironic. James fits the band real well. He's just like everybody else; he's kind of laid back. His style seems to fit, the attitudes are all there, everybody pretty much gets together, so it seems to be working out well.

THRUST: Is there going to be more of an emphasis on lead guitars than on the last record?

TARDY: Oh yeah, definitely! James did an excellent job with the leads. They came out extremely well.

THRUST: Is there more diversity on this album than on *Slowly We Rot*?

TARDY: Well, the last one was recorded on eight tracks. This one is on twenty-four tracks. Everybody has matured, the band and the producer. (Producer Scott Burns laughs in background.) Everybody's gotten better since the last time, so of course everything is going to come out sounding better. I think the songs are better than before, so there is no reason for it not to come out sounding better.

THRUST: Judging from the national metal magazines I have read, when people talk about the best death or thrash metal singers, your name comes up quite a bit.

TARDY: Yeah, or that's nice to think. We try to go about our albums in a heavy manner, as heavy as possible. There's a lot of heavy singers out there. I think it's good if my name is one of the first to come to mind, of course! I don't particularly try to go out and be the heaviest. I can, but I just go out and try to be myself, really.

THRUST: Are you still following the same vocal patterns that were on the debut release?

TARDY: This album is just like the last one. There really is no chorus-verse type of songs. We pretty much have stuck to the same Obituary style. We chop it up in different pieces and try to get the listener excited!

THRUST: You had told me before that you don't use set lyrics.

TARDY: No, there's not really set lyrics. Most of our songs don't have a lot of singing piled up on top of each other, so it's kind of hard to get a lot of meaning out of a few words at a time. So most of the time, it's a general thought off the top of my head at the moment. And sometimes there might not even be a complete word there. On the last album, it was kind of hard to tell that it's not actually a real word, cause most of the



by John Urban

stuff was so distorted. Yeah, there is not any set lyrics for everything I say, no.

THRUST: But do you sing the exact same thing each time live?

TARDY: Live it sounds exactly the same way. I don't just make up something, mumbling and jumbling, I'm not doing that. If you hear us live, you'll hear exactly the same thing that's on the album. Which basically means that there are lyrics, it just doesn't mean anything. It sounds weird, but when you hear it live you'll understand.

THRUST: Aren't you remaking a song that was on your original demo?

TARDY: We did "Find The Arise," off the *Raging Death* compilation.

THRUST: You have also recorded a version of Celtic Frost's "Circle The Tyrants." What inspired you to do that?

TARDY: RoadRunner has been bugging us to do a Celtic Frost song. For a long time they have been wanting us to do a cover. We didn't really think about it too seriously, we didn't want to do it. We came into the studio, not planning on doing it. And in between songs, Trevor and Donald started playing around with it, and the next thing you know, we had the whole thing recorded and it came out sounding really good so we decided to keep it.

THRUST: What other new songs are worth mentioning?

TARDY: There's lots of good new songs, like "Infected," "Chopped In Half," "Dying," "Body Bag," "Cause Of Death," "Turned Inside Out"...

THRUST: Your last album had a lot of tempo changes from speed to sludge. Are you continuing that with *Cause Of Death*?

TARDY: Oh definitely. We try to express ourselves freely through the songs by mixing everything up. There are a lot of slow parts, there's a lot of fast parts, there's a lot of in between parts. It keeps the listener kind of excited, to hear what's going to happen next.

THRUST: A lot of people think that your band is the heaviest in death metal. Are there any bands heavier than Obituary?

MURPHY: I don't think so.

TARDY: It's hard to say because there are a lot of bands that are just as heavy.

THRUST: So what makes your band different?

MURPHY: There's probably a little bit more clarity in production, for one thing. I hope it sounds better.

TARDY: The song arrangements don't get boring. They're extremely well written songs.

MURPHY: It's a lot less predictable; it's a lot less formula. That's what I think.

TARDY: It's not too repetitive. You don't hear the same thing over and over again until it drives you crazy. We've done a lot of effects, and there's a lot of neat stuff to the record other than just songs. It's really unique.

THRUST: Did you tour for your last album?

TARDY: We went to Mexico, and we played Milwaukee, and a couple of times in Ft. Lauderdale. We just got a tour set up. We're going to Europe in September.

THRUST: James, you had already toured Europe with Agent Steel, right?

MURPHY: Yes, hopefully we'll be going to a lot more countries and playing a lot more shows than on the Agent Steel tour.

THRUST: How long did you tour with Death?

MURPHY: A whole month and a half of touring — about thirty shows.

THRUST: Do you think that death metal will continue to grow?

TARDY: Yeah, I hope so cause I like it a lot. Regardless, this album is coming out sounding so good that I think that whether you like real extremely heavy music or not, you should like it because the production is so good. It's not a low-distorted

album so terribly recorded that it's really hard to listen to whether the songs or the band is good or not. A lot of the new bands that are coming out have production that is so good that a lot of people that didn't like heavy music like Venom and stuff might like it because they have a stronger production like most rock and roll bands normally have. So it's changing a lot. The death metal bands are actually getting a little more sophisticated and better sounding than they used to be,

which is kind of why I think a lot of people are probably going to like our version of "Circle The Tyrants" better. Because Celtic Frost wrote the song and played it great, but the production quality that they had on the record they recorded it on was not really that hot, and I think we have a better recording quality than they did originally.

THRUST: Now that death metal acts such as yourself are making quality recordings, it will bring more credibility to the death metal scene, even from people that might have put it down in the past.

TARDY: Exactly. Because a lot of people have in the past, and I can understand it. Someone who likes rock and roll will listen to death metal and if it is a low, shitty, distorted recording, even if it was a good song, they wouldn't be able to listen to it. The sound just throws them away. But if it comes on and it's nice and clean sounding, even though it's fast or slow or heavy, you can still listen to it whether you're used to listening to that music or not. Hopefully people will listen to it and say it sounds damn good! And the more you listen to it, the more you are going to get into it.

THRUST: I have to ask if it's possible to sing about such extremely brutal material and still be a normal person?

TARDY: Yeah, I'm pretty much a normal guy. Everyone in the band is pretty low keyed and relaxed. We just like to practice and record our albums. We like our music. We're not satanists; we don't go out and worship and dig up graves or anything like that. We're normal people; we work in the daytime and practice at night. And have a good time while we're doing it!

THRUST: Any last words?

TARDY: Hopefully more people will like *Cause Of Death* than *Slowly We Rot*, or people who like *Slowly We Rot* won't be disappointed with this album because it's better.

MURPHY: And we haven't compromised any heaviness whatsoever.

TARDY: It's heavier, and it sounds better! □

SECOND HANDS

While Arnold, the multi-millionaire muscle actor is getting a routine x-ray at the dentist, he suddenly gets **TOTALLY RECALLED!**

By John Urban.



Hey, steroid-head.
You are really my
identical twin brother.

Mama must have slept
with the elephant man.



Arnold, you are really Kenny
McGee and you have
a fist full of love.

A fish bowl
of what?



Arnold, you are really Conaan
the Librarian, defender of the
dewey decimal system.



Kevin Dubrow has
nothing to do with
this this cartoon,
but he needs the
publicity. Next week,
Arnold remembers
playing for
Motley Crue.
The end.



Few artists have been able to capture the imagination and revitalize music as Ziggy Marley and The Melody Makers have. Last year, their Virgin debut album *Conscious Party* achieved remarkable success: Platinum-plus sales internationally; a Top 40 hit single ("Tomorrow People"); the first ever #1 R&B reggae single ("Tumblin' Down"); a Grammy Award (for best Reggae Recording); sold-out tours (including an arena tour with INXS); and an NAACP Image award, to name just the highlights. Ziggy and the Melody Makers have shown that theirs is a sound rooted in strong traditions — the reggae their father, Bob Marley, pioneered — but Ziggy and his brothers Stephen and sisters Sharon and Cedella are breathing new life into the music. Their new Virgin album, *One Bright Day*, captures the essence of reggae and expands it with elements of pop, soul, rock, R&B, and African music. This heady, lively blend has been revolutionizing music, opening up a whole new world of sounds to what has grown into an amazingly widespread audience. As Ziggy says, "Reggae is a simple music — but it's from the heart. Just as people need water to drink — and buy it in bottles — people also need music. If it is true music, then the people will be drawn to it. You don't have to worry, if the music is filled with life's experiences." □

One Bright Day is rich with experience. Now 20, Ziggy (who is the group's chief vocalist and songwriter) possesses the vision, talent, and growing maturity that are essential to music that matters. While his heritage — growing up with Bob and Rita Marley, surrounded by music and family — has certainly contributed greatly to his artistry, it is clear that Ziggy and the rest of the Melody Makers have cultivated their own voices. Politics, spirituality, and celebration wave their way throughout "One Bright Day" — a merging of message with music that has always been at the heart of reggae, but which Ziggy and the Melody Makers are taking to new heights.

The album's leadoff track, "Black My Story (Not History)" is perhaps the best example of where the Melody Makers are taking the music. "In school," Ziggy says, "they don't teach us about the greatness of the African continent. They just teach us about the slave trade. But that is *his* story; history. It is not *my* story, or *our* story. So this song is about that, about our story and the positive things." The song journeys through the continent and history, and is brilliantly illuminated by backing vocals sung in the Ethiopian language of Amharic by members of the Melody Makers' backing ensemble known as Dallol. And, while it's grounded by a reggae beat, "Black My Story" also takes on another flavor — one that is difficult to pinpoint, but which definitely harkens to traditional African sounds. Such cross-cultural pastiches can also be found in songs such as "Urb-an Music," a play on the concept of so-called "urban contemporary" sounds; the Middle Eastern signature that weaves its way through "Pains Of Life"; and the rollicking, kick-ass rock guitar in "Who Will Be There" (on which Stephen handles leads vocals).

In many ways, "One Bright Day" follows the path that "Conscious Party" took. Production was once again undertaken by Chris Frantz and Tina Weymouth (the rhythm section of Talking Heads and founders of the Tom Tom Club), but this time around they were joined at the controls by Ziggy himself as well as Glenn Rosenstein (who engineered "Conscious Party"). Basic recording took place at Compass Point studios in the Bahamas

and was completed at Sigma Sound in New York. Once again, Ziggy and the Melody Makers worked with Dallol, the Chicago-based Ethiopian band who also toured with the Melody Makers throughout 1987 and early 1988. They were also joined by reggae guitar legend Earl "Chinna" Smith (who, incidentally, used to perform with Bob Marley), Jamaican keyboard wiz Franklyn "Bubbler" Waul, as well as a number of other Jamaican, American, and African musicians.

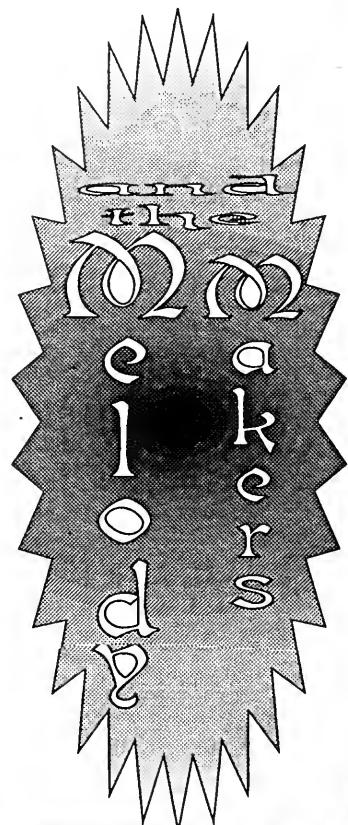
While there's no doubt that repeating the many successes that accompanied "Conscious Party" would be somewhat gratifying, Ziggy and the Melody Makers are not looking to take the easy route or stagnate with formulaic music. "With us," says Ziggy, "it's not like other artists. I hear of some who sell maybe one million, maybe ten million records and then they have a problem putting out the next one because they want to make it greater, and they spend years in the studio. But our music — reggae music — is from the heart, from life. So, yes, we try always to make better records, but we can't do the same thing, repeat. It has to be different every time — and life makes it so for us".

Does Ziggy feel as though he and the group are carrying on the musical mission begun by their father? "When I answer 'yes,'" says Ziggy, "it means more than you think. This is bigger than just flesh and blood. My father was carrying on our father's work, and we are all part of something much greater than any of us as individuals." Indeed, songs from "One Bright Day" such as "Justice" (inspired by the story of South Africa's Stephen Biko, the subject of the film "Cry Freedom"), "All Love" (which builds on Bob Marley's classic "One Love"), "Love is The Only Law" and the title track, "One Bright Day", address universal truths — such as world peace and unity — just as Bob Marley's music does. It is a new generation — with its own dreams and experiences — that sings today, however.

But singing is not all that the Melody Makers are undertaking. Individually, the Melody Makers are also pursuing other goals. Stephen — who is just 16 — is concentrating on finishing his schooling between recording sessions and

tours. Ziggy is beginning to work with other young Jamaican musicians, producing records for the small, local Ghetto Youth United label in Kingston. Sharon — the mother of three children — looks after some of the band's business affairs, the fan club, as well as the prestigious Bob Marley Museum in Kingston, Jamaica. Sharon and Cedella also have their sights set on part-time acting careers, and had featured roles in the recent Denzel Washington/Robert Townsend film "The Mighty Quinn."

Still, as the vitality and creativity of *One Bright Day* make obvious, music is a powerful force in the hands of Ziggy Marley And The Melody Makers. "Our generation must make the change," they insist — and they intend to lead the revolution. □



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Formed in 1976, the Cramps have stayed true to their belief that rock and roll belongs in the gutter. The nucleus of the band was formed one fateful day in Southern California when Lux Interior picked up an unsuspecting hitchhiker, Poison Ivy. The team has been inseparable since. The band's first piece of vinyl, *The Gravest Hits EP* was recorded in Memphis in October, 1977 and produced by pop wizard Alex Chilton. On their second release, the full length *Songs The Lord Taught Us*, also produced by Alex Chilton, such sleazily Cramps classics are featured such as "TV Set," "Garbage Man," and "Tear it Up."

With this album, The Cramps firmly established themselves as the forerunners of the psychobilly genre. Their subsequent releases have included *Psychadelic Jungle*, featuring the now classic cuts "Goo Goo Muck," and "Don't Eat the Stuff Off the Sidewalk." *Off the Bone* with a way-cool 3-D cover, and a live smorgasbord of unreleased material called *Smell of Female* with the classic "I Ain't Nothing But a Gore Hound." In 1986, the Cramps added bass player Candy Del Mar and released the import only album, *A Date With Elvis*. That brought the royal family of sledge to their greatest plateau, scoring a bona fide indie chart hit with the single "Can Your Pussy do the Dog?"

Now four years later, the Cramps have returned with a vengeance and a new release on Enigma titled *Stay Sick*, a name taken after the sign off slogan of horror host Mad Daddy who is Cleveland's (Lux's hometown) predecessor to El Vira. The new album is packed to the brim with the grave digging rock we've all come to expect from the Cramps including "Daisies up your Butterfly," "Creature from the Black Leather Lagoon," and what could possibly be the greatest song ever written by the Cramps, "Journey to the Vortex of the Center of a Girl."

The Cramps are in the midst of the largest tour in their history which has brought them in front of Florida audiences for the first time. On the eve of the band's debut Tampa performance, the high priestess of sledge, Poison Ivy, took time out from world domination to discuss the Cramp's past, present and future.

STIFF: How's the tour going? I saw you in Orlando and really enjoyed the show.

P.I.: We're really digging it, especially the Southern part of the tour because we've never done a long American tour before. We've never had a record company that would send us here before so we're loving the South.

STIFF: There were rumors that you wouldn't play the South.

P.I.: This is the first time that we've ever been underwritten by a record company. We've been stuck playing cities where we've already built up a following. There weren't any real offers to play down here.

STIFF: Oh, really? You have a lot of fans down here.

P.I.: I believe it now. A lot of people are seeing us for the first time so it's been fun. The only other time we played Florida was Gainesville about 10 years ago. It was a weird gig where they threw beer at us and didn't understand why we got mad. They said, "we thought you'd like it because you're punks." They didn't have a clue.

STIFF: There's been no new material since *A Date With Elvis* - obviously you've been without a record company.

P.I.: Yeah, our last few records were just licensed to different labels. *A Date With Elvis* was never released in the U.S., but it was on seven different labels in the rest of the world. We recorded *Stay Sick* in 1988 before we had the record deal. We decided to go with Enigma in 1989 but it took until 1990 to get it released because of the takeover at Capitol Records.

STIFF: How's Enigma treating you?

P.I.: Real good, I think. It feels good having a record company. They seem to like us - it's the way we are and they don't want us to change, which I think is real cool. So most companies would try to change us.

STIFF: So, they have no artistic control over you?

P.I.: No, we have an agreement with Enigma that we are in control, but they seemed real happy to give it to us. They seem to have faith in us. We've been around for

P.I.: Yes, we are. It's a three day festival - we are headlining the opening night. Jesus & Mary Chain and Nick Cave are also on the bill.

STIFF: You're in some real good company there. After seeing you in Orlando and listening to a tape from a show a couple of weeks earlier, I noticed you're

P.I.: We have a version of "Jailhouse Rock" coming out on a single, and a song called "Beat Out My Love," but yeah, there will be more.

STIFF: Why do you now have a bass player after all these years?

P.I.: Well, it's been a few years since we had it, but I've been mixing guitar tracks and bass, and on *A Date With Elvis* I played bass. When we didn't have a bass it was just a natural thing. We just wanted to rock and not think about it. But I think with bass, we sound even more primitive. Our sound is very stark and primitive; now it's heavier and scarier.

STIFF: It is a great sound. There's no doubt about that.

P.I.: The two guitars work great live because there's so much going on. It's a very visual show, but on vinyl I felt we were missing something.

STIFF: This album was produced by you?

P.I.: Well, they all were really.

STIFF: What is your relationship with the group's former members? I heard that Kid Congo is with Nick Cave.

P.I.: Yeah, we're still friends with him. We don't see him too often because he mainly lives in Europe. We usually run into him around Christmas when he comes to L.A.. We're still friends with him. He didn't do any records with us, but he did quite a bit of touring. He's got his own band in L.A. now called The Laughing Hyenas.

STIFF: Who are some of your influences?

P.I.: One of the big guitar ones is Link Wray who I really identify with. He has a simple violent style. Old Ike Turner stuff before Ike & Tina. All the great wild rockabilly guys.

STIFF: That's cool. So, what are the plans for the Cramp's world domination?

P.I.: I don't know about world domination but there's a million misfits out there to support us and we'll support them. □



a while and we're playing some gigs which were bigger than some signed bands were playing. They seem to respect that.

STIFF: You have a huge European following. Is it a let-down playing in the States?

P.I.: Not at all, I prefer American audiences, especially now. I think it took overseas success to get the attention here. They don't understand us as much over there. Americans accept us a rock and roll band. In England, they think of us as a weird parrot of an alien thing.

STIFF: Still, you're playing the Reading Festival.

playing a lot of the new material. Are you laying the old stuff to rest?

P.I.: Oh no. We're also doing a lot of the old stuff. We just can't be doing everything. It's hard to choose because if we play "Human Fly" someone asks well, why didn't you play "Goo Goo Muck?"

STIFF: So, it's no set list every night.

P.I.: We're playing an hour and a half which is a pretty long set; there's about 27 songs, which is twice as many as on the album.

STIFF: Can we expect a lot of B sides to be released in the U.S. soon?

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Mc Cauley and Shenker: Tuned to Perfection

When you think of MSG, do flashbacks of crazed Oriental waiters come to mind, trying to shovel pounds of flavor enhancer down your throat? Well, fear not because MSG is not for your egg roll, but for your rock and roll. Fronted by Robin McCauley, MSG has evolved into a powerful group not overshadowed by the work of their founding member Michael Shenker, but rich in the embellishment of teamwork.

On a recent route through Florida, Robin and Michael had the chance to talk to Thrust about their plans for the summer and the success of their newest Capitol release, *Save Yourself*.

THRUST: Everybody thought they'd have the chance to see MSG as part of the Great White tour several months ago. What happened?

ROBIN: We were out on the Great White tour approximately four weeks together with Havana Black. We arrived in Daytona to be told that the tour was cancelled. Jack Russell had some problems and needed some surgery. And the remaining tour was completely defunct from that point. So we did the Daytona show and an MTV special. We then flew back to LA that same day and our management rapidly put together another six weeks of touring to keep the momentum going. We have almost another two weeks to do which includes theaters and clubs. Our goal is to keep the album in people's minds. There's also a new single just released named "I Am Your Radio" and we're hoping to move up to an arena situation in a support slot.

THRUST: Are you happy to be headlining for the time being, even if it's not arenas?

ROBIN: It's two different situations. In a support position, no matter who you are, you have to work under strict parameters. You usually have forty minutes to present the band. You have limitations, a smaller stage space and less lighting. I don't know anyone who's ever been given

total freedom in a support slot. I'm happy that we have enough time to cover all our material, from our new album to the old UFO/Michael Shenker stuff.

THRUST: In a way then, Florida audiences are lucky because now they can see a full blown MSG show.

ROBIN: I hope they think they're lucky. We had a really good show in Ft. Lauderdale. It was great. The night before, we almost played the Beacham Theatre in Orlando. We got to the fourth song and a fire was set underneath the stage. They called the fire department and they were able to salvage our equipment but the show was cancelled.

THRUST: So what did you do?

ROBIN: The promoter knew of a club a couple of blocks away, so we all packed in the bus and headed down there. A resident band, Axle Bright (sic), was playing some good songs and they let us up on stage and we did seven or eight songs.

THRUST: Was it packed?

ROBIN: The theater crowd was all trying to squeeze into the club.

THRUST: Let's talk about the drawing on the inner sleeve of *Save Yourself*. It seems to resemble an earthquake.

ROBIN: Here's the story. Michael's old guitar tech, Peter Kirkman, is a very talented man. He's not only a great tech, but a great illustrator. Throughout the 3 1/2 years Peter was with us, he was always doodling in the studio. I used to sit with him and translate my ideas through his right arm. I've been reading a lot of Stephen King books and I literally just put down the book *It* and I had an idea of how I wanted the inside artwork. The working title of the album at that point was *Shadow of the Night*. It's ironic because a week after the album was released, the San Francisco earthquake took place and I happened to be in San Francisco before it happened. My girlfriend and I were on the Golden Gate Bridge talk-

ing about earthquakes, but it waited until I got out of town. Also in the drawing are pieces of the Berlin wall. That's what the MSG logo burns out of. The whole thing was to be the force of our logo ripping through the alley saying "The boys are back in town." You can't stop this rock from rolling; it's a very old cliché. We used to have the logo with the guitars in it. I wanted to take that away and have a lot of references in the drawing with the song titles on the album. There's a lot of hidden details in the artwork. There's a Camel cigarette thing with a picture of the camel from the other side of the pyramid and we have little obscure details that everyone can spend hours, days or months looking for. Wrapping it up, it's amazing how the irony came through in the artwork, both in terms of the earthquake and in terms of the Berlin Wall coming down. And we didn't know either was going to happen when the art was done.

THRUST: The artwork seems open to interpretation.

ROBIN: Yes, totally open. We wanted to balance the seriousness of the front cover with the comic style of the inside cover.

THRUST: Did you put the same amount of creativity into the cover art as you did into the music?

ROBIN: Yeah, we really want people to think about things whether it's with their eyes or their ears.

THRUST: How much work went into this album?

ROBIN: By the time we went into the studio, I already had three complete sets of lyrics for each song. They all pertained to the initial feeling I had about the music.

THRUST: How did you decide which lyrics were going to work best?

ROBIN: I worked with the producer on which lyrics were most direct and to the point. I tend to write in a very ambiguous fashion. I don't

want to have any of the lyrics construed as a statement. I don't want to preach to anybody. The lyrics are exactly as you take them. So many people come up and say, "Oh this song reminds me of this or that." Well, that's totally in the individual's head, not mine. But that's good, because people can formulate their own ideas and opinions.

THRUST: How about the emotions on the album?

ROBIN: Just like every moment of the day can prompt different emotions, so can each song on the album. You never stay on one emotion and that's what the album is like. Maybe we should have called it *Mixed Emotions*. Ah, too late now.

THRUST: Robin, you come from a political land where people are known for confronting issues. Is it hard for you not to get political?

ROBIN: I was born in the south (of Ireland) but moved from there when I was seventeen. That doesn't make me oblivious to what's going on there, however. I served three years in the Reserves. I used to wear a uniform. I was there when all the unrest was going on. It's very sad. There's a confusion of politics and religion. I don't believe people should get gunned down or blown away because of their religion. Everyone has a God and



photos by Richard R. Morava



It's about time I want to do something that affects people. I want to find out what's going on in this country. I want to find out what's going on in the world. I want to find out what's going on in my life. I want to find out what's going on in my head. I want to find out what's going on in my heart.

THRUST: You've been quoted as saying that on the new album, you wanted "Michael's guitar playing to poke you in the eye."

ROBIN: I said that, really. I think I was talking about it first album, *Perfect Timing*. A lot of guitar work got mixed out at the production board. It was a lack of understanding on the producer's part because he wasn't totally familiar with what we're about. On the demo tapes for *Perfect Timing*, we left out all the guitar breaks so that they could be improvised in the studio. I don't know that Michael can improvise. As hindsight, that didn't allow the producer to get a good feel of what Michael was all about. So, we didn't want that to happen with the new album.

THRUST: Tell us how your concept for the second album evolved?

ROBIN: Steve Mann, our guitar/keyboard player, set up a 16 track studio for us and we spent several weeks laying down the tracks for the new album. We cut thirty-five songs down to twenty-two and then down to fifteen which we then demoed with Steve handling the production and engineering. We knew we had a certain sound we were very satisfied with. I dug a lot of names and was very interested in Frank Lloyd. We started to look at other prospects like David Lee Roth and Michael Schenker.

It's always fun to have listened to our song on the demo. But he wasn't available for six months. This was in October and we wanted a product out by year's end. We were afraid if we waited six months we would lose all the excitement and energy of the material. After thinking about it, we decided to wait for Frank to become available. At one point, we were even considering releasing the demos as they were.

THRUST: The demos were that strong?

ROBIN: Oh yeah, the record company was all vibed up over them. During the six months, Michael and I came to Los Angeles and set up all the working relationships that needed to be established: management, lawyers, you know all the stuff. We were very happy that we waited because Frank had the ability to casually draw inspiration out of us that we didn't know was there. He was very easy to work with — very relaxing.

THRUST: So was Frank a transparent producer?

ROBIN: No, I wouldn't say that. He was instrumental in getting a drive into the songs. He changed some tempos and worked on some of the arrangements.

THRUST: What songs on *Save Yourself* point in the direction the band is heading?

ROBIN: The title track is what the band is about live. It's back to the emotional thing. We wanted to have an album with certainty that would demonstrate what the band is about and I feel the album does that in its entirety. There's enough rock you dead in your tracks and

enough to make you stop and think. *At this point Michael Schenker enters the room, just completing sound check.*

MICHAEL: Mama mia, is it hot out here?

THRUST: Welcome to Florida.

MICHAEL: Does it ever cool down here?

THRUST: It is cool. Just wait till August.

MICHAEL: Do we have sun screen on the rider (laughter)?

THRUST: Michael, what led you to go in the new direction?

MICHAEL: This is something I wanted after four years of the original MSG (Michael Schenker Group). I needed a fresh attitude and part of that required having a singer who would be my partner. I hooked up with Robin in 1986 and that's how it started. I found someone who I could share the responsibilities with. Too many things were coming at me and it wasn't fun anymore.

THRUST: How did Robin come to your attention?

MICHAEL: In 1981, we were looking for a singer and we saw Robin playing in a club. He wasn't quite there, though. I kept hearing his voice from '81 until '86 when it happened.

THRUST: Describe your relationship with Robin.

MICHAEL: We're just good friends.

THRUST: Your writing relationship.

MICHAEL: I write the music and give it to Robin to come up with lyrics. If some-

one has a musical idea in the band, I take it and incorporate it, but the music is still mine.

THRUST: Has your guitar style has evolved in a progressive direction?

MICHAEL: I'm really horrible at analyzing what I do. I just do it. It's not scientific.

THRUST: How do you feel about playing smaller venues on this tour?

MICHAEL: It's a necessity. We've got to get in front of people to promote the album. I'd rather have free time to work on some new stuff, but if we don't promote this album, then we may not get the opportunity again. The exposure is great and it's fun, but the idea behind touring is to get in front of as many people as possible. These little shows are okay but touring is about arenas, about hitting as many people as possible.

THRUST: How about the rest of the band? They seem to get overlooked.

MICHAEL: They're all great songwriters and musicians. They all have more than one talent. Steve Mann is a great engineer, guitarist and keyboard player. Bop Schoff plays excellent bass, drums and many other instruments. Robbie Newton is a great bass player and singer and they're all great writers.

THRUST: What's your biggest satisfaction as an artist?

MICHAEL: To live right now and live as well as you can. It's not good to be living for things which are not here and may never come. It's important to live now so you can cope with any situation. And above all, I just want to play guitar in front of smiling, happy people. □



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Hollywood Confidential

The Latest Breaking Music News from Los Angeles

Compiled and composed by Hot Rod Long



Summer is here and so are all the tourists! There's so much going on in LA, I'm not even going to have an intro, but go straight into the juicy gossip.

W. Axl Rose, infamous bad boy and newlywed, is seeking a divorce from his bride of one month, Erin Everly. The disgruntled Mrs. Rose, daughter of Everly brother Bob, is claiming "irreconcilable differences" as the reason for the split ... Florida natives Julliet are scheduled to release their Enigma debut sometime before summer's end ... Another Florida band, Rev Lover, headlined the opening of my new club, THE SEWER featuring top local bands in industry showcase performances each week ... Alternative sensations New Tribe appear very close to a deal with a major label. Their last show saw 950 people come through the door of the Whiskey, one of the largest crowds in the history of the Sunset Strip. The band is a mix of INXS and the Psychedelic Furs, and vocalist Pat O'der is one of the most captivating frontman in rock ... Rush and Mr Big, after selling out 3 LA shows in April, return to LA on June 29th for the last date of their *Presto* world tour. Another gold record on Rush's mantle marks a dramatic change in styles for the timeless Canadian power-trio. Reverting back to the traditional 3 piece sound with keyboards playing a backing role, the songs on *Presto* are rock-n-roll at its finest ... The Incredible Shrinky Dinx, who garnered quite a bit of media attention in their short time on the scene, have broken up. It's a real shame, because I used to have a lot of fun hurling projectiles at lead singer Markie Dinx. Who thought only nerds didn't throw stuff at bands!

If you haven't heard yet, Britny Fox is looking for a new vocalist. It seems Dizzy got mad at guitarist M.K. Smith and broke his arm onstage, but the band said "musical differences" were the cause of the breakup ... Public Enemy's new single "911 is a Joke" is a hilarious look at the county's 911 system. As "heavy" as rap gets, "911" is also the funniest video I have ever seen. Look for it on MTV ... LA's own ICE-T has a new disc called "Freedom of Speech, Just Watch What You Say" that everyone should check out. ICE has written some of the most socially conscious lyrics I've ever heard, Calling the PMRC "alcoholic idiots" and lamenting that "my brother got a year

for an ounce of weed while Bush sells weapons to the enemy." *Freedom of Speech* is a must buy for fans of prophetic lyrics ... Kings X, one of my favorite bands, are back in their Houston studio working on their 3rd studio album, tentatively titled *Out of the Atlantic*. This awesome power trio hasn't sold a lot of records, but their progressive rock style is one of the most refreshing sounds on the scene today. I think the band will become the next Rush, if that's possible, so look for them to be around until you have grandchildren. Keep an ear out for *Out of the Atlantic* in stores by September ... MCA recording artist Cold Sweat (who used to go under the moniker Ferrari) have landed the opening spot for one leg of the Savatage tour. Look for the band's explosive debut in stores soon. Their cover of Foghat's "I Just Wanna Make Love To You" is sure to

turning to Roadracer Records for their next release, manager Warren Wyatt assures me that the band's new material blows their past efforts away!

Rude Awakening, the premiere thrash band in LA, will be in FL. during July on their "The World is our Toilet Paper" tour. The band brings their prophetic lyrics and grinding musical style to a club near you soon ... Rumor has it that Tuff and Tryx, two of the *worst unsigned bands anywhere*, have secured deals with major labels. After the abysmal showing of glamsters, Pretty Boy Floyd, the labels must be gluttons for punishment. Continuing to sign bands that wear more make-up than the entire cast of a Chorus Line could only lead to a Maybelline nightmare. If an LA glam band is going to get signed, please make it Swingin Thing, who are the only glam band with a chance

to the top of the pop charts with their Geffen debut, *Reading, Writing, and Arithmetic*, which has been #1 on the alternative charts for months. The band has written some of the best material I've ever heard and are being compared to the Beatles by some members of the press community. Look for their videos on *Post Modern MTV* and *120 Minutes*, and go buy the album. You'll definitely enjoy it ... Caterwaul are back in the U.S. after a successful British tour, and are getting ready to release "Alex's Aphrodisiac" as their next single. But don't look for a video on MTV from Caterwaul, because it's not in the budget. Caterwaul may never become a huge commercial act, but their alternative rock format should interest serious music fans.

"Just say Yes", the brainchild of frontman and Reverend Bud Green, is making quite a few waves in the local music scene. Playing 30 minute sets of protest rock that includes the dispensing of 100 joints to the crowd, JSY is fast becoming one of the most popular bands in LA. But they're not about music, but rather fixing political corruption instead...

BB Chung King and the Screaming Buddah Heads appear closer than ever to that ever elusive record deal riding high on the momentum created by their last show at The Roxy with Lyric. The band has spent a lot of time in rehearsals and revamped their sound so that it has more of a commercial appeal, which was the only thing ever lacking. Look to hear what lucky label signs these guys in the next series of Hollywood Confidential ... Jungle Alley returned to the strip after a couple months absence, which saw them record a demo for RCA. It's still up in the air if RCA will sign JA, but the hundreds of screaming fans at their shows surely hopes so. Joined onstage by Warrant for an incredible encore, Jungle Alley should be all over MTV and the charts sometime soon ...

And that's about it. See ya' next month with more Hollywood Confidential info. If you would like to have your band mentioned in my column, send a promo pack (demo, bio and picture) to:

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climb the charts with amazing speed ... Fast moving locals Charlotte have secured the opening slot on XYZ's two LA shows, and one in the running to open for their national dates ... Another unsigned band, Bad Angels, are touring with MCA's Pretty Boy Floyd. PBF have not lived up to the expectations placed upon them by MCA and unless the album catches fire soon they will probably be dropped. MCA recently handed Lillian Axe, Crimson Glory, and Femme Fatale their walking papers, so PBF better tighten up ... But Crimson Glory fans needn't worry; they are not without a label. Re-

of making it. They combine the finer elements of glam, metal, and rock-n-roll with one of the funniest stage shows to be seen. On top of that, the band also has a sound that could potentially sell millions. But mark my words, Tuff and TRYX will fizzle so fast no one will know who the hell they were to begin with ... Sam Kinison is going to be hosting the Miss Gazzari's Dance Contest for the next few months. Look for his outrageous sense of humor, plus the gorgeous dancers, to make Gazarni's the place to be on Sunday nights ... Alternative band The Sundays have started to climb their way

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What's up Florida? Coming from the alleyways of the Big Apple to you sun lovers of Gator Country, here is the best and most updated music information on what is going down in the craziest place in the country — New York City. So what do ya' say? Let's get on with the sizzle and grease of the music biz... Signing on the dotted line, NYC's own Tykett recently was taken into the fold by Geffen. In a game of "merry-go-coast," the boys are heading out to the City of Angels (LA) to record their debut. With Richard Zito, of recent Heart, Cheap Trick and Bad English fame producing, Tykett are set to explode big. A special note for you locals in Florida — remember the group Moxy Roxx who made their night-club treks to the Sunshine state a regular event? Now sporting his chops in Tykett, former Moxy guitarist Brooke seems to have recovered from the bar-circuit blues... With a recent certification of gold sales (500,000), Faster Pussycat have filled the boots of a desperately needed drummer. After Mark Michals left the band (under tainted conditions), Frankie Banali helped out by temporarily filling the void while the 'Cats were on the road. It seems that in a recent audition, east coast skinsman Brett Bradshaw blew the fellas away so bad on his first visit that he was given the job then and there. Look for newest member Brett and bandmates out on the road with Whitesnake ... With a kick in the rear from Mtv, the persistently un-commercial Faith No More are shooting their next video for "Falling to Pieces." As these funkified metallers forge toward the midas level, the band is primed and ready for their Summer schedule that will cover huge outdoor shows everywhere from the U.K. to Australia. A golden piece of vinyl would surely be an excellent welcome home present for the band ... Post stint results have it that Enuff Znuff fared well with the hard-to-win New York crowd. If the chance arises, check out these Chicago based psychedelic glammers before they make the inevitable transition to the big arenas ... In a recent appearance at The Cat Club, Dave

Stewart and the Spiritual Cowboys were well received by a packed house. With a solid foundation of good musicianship, this is a band for you insatiable show goers ... As always, The New Music Seminar, coming to NYC in July, is an event that will have a tremendous impact on a variety of industry decisions. With a showcase of who's who in the biz from management pros to top-level exec's, the opportunities for any bands on the rise is obvious ... A recent gig at The Cat Club by The Urban Dance Squad has prepped the band for a sure win tour of Europe with the Red Hot Chili Peppers. De-



With what could be classified as nothing short of killer, Tampa Bay's own Savatage stirred up some heavy-metal dust at The Cat Club and Lamours. The Sunshine



YOU CAN RUN BUT YOU CAN'T HIDE...

spite those nasty rumors, it has been confirmed that The Urban Dance Squad is in no way affiliated with Thrust Mag's own John Urban (hee, hee) ... Still dominating the airwaves here in the big bad apple is Howard Stern's controversial morning show on K-Rock. In an exposing appearance by televangelist nymph Jessica Hahn, Stern was privy to the viewing of Hahn's latest ... errr ... shall we say, cosmetic surgery. OK! She got a boob job! Hey Howard, if you've got any pics ...

State as well as the band should be proud ... In the continuously evolving world of producers, quite a bit is going down. Taking the helm for recent Atlantic signees, Sons of Angels, is Kevin Elson of Journey fame. The Swedish based band is sure to get a decent product from the man who also mixed the newest work from Marc Ferrari (Keel) and his new group, Cold Sweat. Handling the chores for Capitol's upcoming Billy Squier venture is producer Godfrey Diamond.

by Teddy Mueller

edited by

DJ Justice

Keeping busy with a variety of musicians, Godfrey is also working with The Lost Boys from LA (Atlantic) and Eye Napoleon (Geffen). As for home boys Marchello (Epic), the team-up is with Jon Mathias (no, not "Johnny") ... Eyes should be peeled to your nearest boob-tube for the newest in musical game shows via Mtv. Rob Stevens has reportedly secured the enviable position of Musical Director ... A preliminary listen to the newest from yesterday's glam sensations Poison, revealed what may be the best from the boys to date. "Flesh and Blood" appeared to be one of the stronger cuts with a predictable ballad (nameless at this point) looking as a more than likely single release. Good luck to these guys, who despite their past days of posing and primping did their fair share for getting hard rock off of the streets and in your face ... Doing a surprising all-acoustic set, San Francisco Bay's Babylon A.D. showed this city that it doesn't always take a high level decibel reading to entertain. The Babylon gang is no doubt set for the big time with the inclusion of their "Kid Goes Wild" cut on the *Robocop II Soundtrack*. A little ruckus of their hard and heavy style at The Cat Club and Lamours didn't hurt either ... By now, news of the Britny Fox break-up has circulated around the globe and back. For whatever reasons, Dean made the break and is currently seeking to form a new project. Meanwhile, back at the Britny ranch, Michael Kelly Smith and co. are sorting out their plans for a near in the future venture. Best of luck to both Dean and the boys ... It looks like NYC will never be the same after L.A. Guns cruised through town. Cruise hell — they stomped. The Guns special brand of sizzle-tease provided New Yorkers with a sound that's not all that far from homies Smashed Gladys and Circus of Power. Amazing what an effect an incredible ballad being released can do for a band, especially after *Cocked and Loaded* sat on record store shelves for nearly a year collecting dust. Those corporate dogs ... Well Florida, this about wraps up the best of the baddest and the nitty-gritty of New York City. By the way, if any of you southern fried rockers make it up this way make sure to check out the following bands: Hannon Tramp, Roxx, American Angel, TNA and Detroyt. These are some of the above average that New York has to offer and are sure to attract the attention of some big guns. Additional info on these bands and whatever else is cranking in The Big Apple next time around. Until then, keep rocking and don't forget that sunblock #69. □

A Look at Ian Droudie of the Lightning Seeds by Mark Phillips

Singer, songwriter, multi-instrumentalist, and producer Ian Droudie single-handedly masterminded The Lightning Seeds. Droudie has been a key player in the late '70s/early '80's Liverpool scene, which spawned such bands as Echo and the Bunnymen, The Teardrop Explodes, and Dead or Alive. Soon after the breakup of his now legendary Liverpool combo Big in Japan, he joined The Original Mirrors for two albums.

It was during this time that Droudie experimented with producing on Echo and the Bunnymen's *Rescue*. Through an inspired producing career, he's worked with The Fall, Wahl, Icicle Works, Wall of Voodoo, The Three O'Clock, The Adult Net, Frazier Chorus, The Wild Swans, The Armoury Show and Human Drama. Other than three singles with Wild Swan, Paul Simpson under the name Care, this career distracted him from his own music. He has now created The Lightning Seeds for his musical expression. His debut album *Cloudcuckooland* is receiving critical raves in Britain.

THRUST: You've have a broad musical background. What drew you into music?

BROUDIE: Music really — I always listened to a lot of records. I think at first I wanted to be a gardener, though. When I was a little kid and I used to go to the park, I would see the gardeners. I thought that must be the best job in the world — doing all that and hanging around in the park all day.

THRUST: What records inspired you?

BROUDIE: It's hard to say. My main inspiration is songs, rather than particular groups. It was always songs that I liked. I might like a couple of songs by a band and not follow their whole career. Except maybe The Beatles. I used to like the odd track by The Who, but then I hate a lot of The Who's stuff. The same with Stevie Wonder. It's always been like that for me. So it's definitely songs that attracted me, rather than the artists.

THRUST: What led you into production work?

BROUDIE: I wasn't really planning on being a producer. I was with The Bunnymen and they played me a demo they were working on, *Rescue*, and I thought there was something really special about it, but it was all wrong, the way they were producing it. And I started saying, "You know you should do this with it and that guitar should be over there." I started being really nosy with it, I suppose. They liked what I was saying and said, "Well, why don't you come and produce it. That's what a producer does, you know." I said, "I'm not sure I'm cut out to be a producer, but I'll give it a shot." And that was really the start of it all.

THRUST: Do you still produce on the side or is all your time taken up with The Lightning Seeds?

BROUDIE: No, I still produce records as well. I like to try and keep both things going all the time. Creatively it's quite stimulating to do that sort of thing. One of the unfortunate things about how the music business is structured, is that you're

cut off once you join a group. There's very little collaboration. I really love working with other groups. Producing is really another word for collaboration. It's an excuse to collaborate with lots of other styles.

THRUST: This seems ironic, because it appears that *Cloudcuckooland* is pretty much a solo project.

BROUDIE: Yeah, that's a funny thing. The reason for that was, when I'd written it, it was without conscious thought of making a record. I was just writing some songs at home. I really didn't know if anyone would be interested in hearing them at all. I just played everything on it myself. Everyone really liked the demos so I just made *Cloudcuckooland* very simply. Just me and a tape machine. I'll put this record out, and if people like it, that would make a great starting point rather than an ending.



THRUST: What are the future plans for The Lightning Seeds? Have you put together a band? Are you performing live?

BROUDIE: Not yet. I don't want to level it down to getting a bass player, a guitar player, etc. ... One of the reasons I called it The Lightning Seeds was so it could grow in any direction. Its an open book, a creative vehicle for anything I want to do. I'm really waiting for a series of accidents to happen to me - meeting people who will be so interested that I'm going to say, "Wow, I'd like to do songs with this person and this person..." And hopefully the live side of it will come together as well. With the live side of it, I wouldn't want to hire session musicians. I would rather get people who are just learning to master their instruments, because I always prefer the energy you get from people who are fresh. □

HOT HEADS

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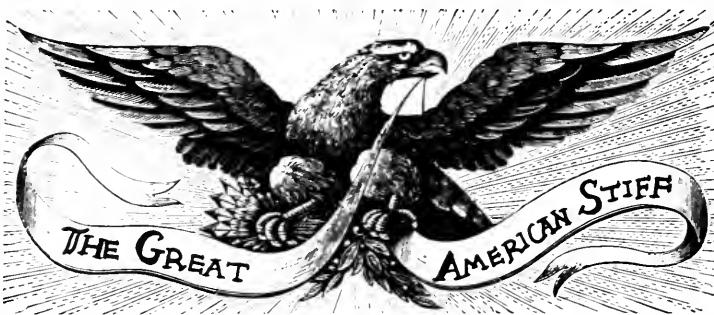
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Florida's back in the national media spotlight again. I am, of course, referring to the arrest of a Broward County businessman who committed the atrocity of selling an obscene rap record. Broward County sheriff "Big Nick" Nayaru was on the news saying he's out to get anyone who sells this record because decent folk don't like it. Seems in some Florida counties, including Broward, it's illegal to sell it, which makes me wonder - is it illegal to own it? What happens if you live in a county where it is legal but you have to drive through a county where it's illegal? Could you get arrested and have your car confiscated because you had the tape in the car? Makes you wonder, doesn't it? There are no other pressing problems in Florida though. Florida is not the drug capital of the U.S., the gun-running capital of the U.S. or the most crime infested state in the Union. No sir, buckos! Only decent, honest, hard working folk live in Florida and it would be perfect if it weren't for those nasty 2 Live Crew boys spewing forth all of that obscene garbage. Pay attention people - that's how these right-wing, Bible-toting, holier-than-thou arseholes get their foot in the door. And the next thing you know, more and more of your constitutional rights are taken away from you. These same people are the ones who wrap themselves in the flag and waste time and money trying to amend the Constitution to make it illegal to burn a flag. I don't know but it seems to me that there aren't many flags being burnt in the U.S. basically because it's a stupid thing to do. But still, the likes of Senator Bob Dole and Prez "Skippy" are trying to have the Constitution amended. At the same time, a bill is defeated in Congress to take ten million tax payer dollars away from a fund that would have promoted tourism in Panama, and to spend it prosecuting the people in the S&L scandal. We all know about the S&L bailout, the one that will cost every American \$3,000 to make right. Why in the hell are we promoting tourism in Panama? Didn't we just blow the hell out of that country in order to capture Skippy's old CIA buddy, Manuel Noriega. I don't know buckos. The more I see, the less I believe and while I'm on the subject of cheering everyone up just remember that J. Danforth Quayle is only a heartbeat away from running this country. I tell you what— 8 years of that moronic B-movie actor being head honcho and now four more years of the same with Skippy have put this country back 50 years.

Well, anyway, I'm glad I got that off my chest. But, as I watch the 11 o'clock news I see one more thing that just sent me over the edge. A convicted felon in Jacksonville goes into a GMAC Financial Center and blows away 8 people. But for chrissakes, we don't need gun control in Florida, at least not according to the National Rifle Association. It makes no difference that fewer people are killed by

handguns in one year in Britain than are senselessly slaughtered in one week in Florida. The good, red-blooded, flag-waving Americans at the NRA are looking out for our best interests. It's awfully damned funny how warped these sick bastards think. Something is really wrong in this country... So maybe we should all take a vacation in Panama. The hell with it, since Skippy's kissing the NRA's ass maybe we could all take our guns to Panama and liberate them again.

Well, onto something that's a lot more soothing to me — music. There have been a couple of big shows lately. Legendary sleaze rockers, the Cramps made their first proper Florida debut and I had the privilege of catching two of their shows. The first at the Beecham Theater in Orlando is kinda fuzzy due to massive ingestion of alcoholic beverages. The Beecham is a real nice venue though and

Only decent, honest, hard working folk live in Florida and it would be perfect if it weren't for those nasty 2 Live Crew boys spewing forth all of that obscene garbage. *The Great American Stiff*

the staff was way cool and friendly. I would highly recommend going to see bands there and it's only two hours away. The Cramps show at the Cuban Club was excellent. Lux was in rare form climbing atop the amps, snarling and rocking. He played the whole show in women's high heels and he had considerably less clothing on at the end than at the beginning of the show. Poison Ivy is the one who holds the band together. Make no mistake, she is the band leader. She also kept a very watchful eye on Lux while playing some *way sleazy*, *in the gutter* guitar. Newest Cramp bassist Candy Delmar and long-time drummer Nick Nox held the rhythm section together quite admirably. They played almost everything off the new album *Stay Sick* along with Cramps' classics like "Goo Goo Muck" and "Can Your Pussy do the Dog." After seeing the Cramps live, life is almost complete, but it sure would be cool to see Stiff Little Fingers and the Buzzcocks in Florida some day.

Mike Ness and the boys from Social Distortion played at Jannus Landing recently and it is nice to see that venue back in operation. It seems a compromise was reached between the owners of Jannus Landing and the City of St. Petersburg, whose lawyer advised the City Council that selective noise ordinance wasn't exactly on the right side of the law. But, that didn't stop an overly zealous police sergeant from arresting the owners. That didn't sit too well with the sergeant's superiors and now the good sergeant has since been demoted to a desk job. Boston's beer boys, Gang Green opened for Social

Distortion, so it was great to see two hot national bands for one low price. Gang Green ripped through an aggressive, fast paced set playing songs from their new Road Runner release entitled *Can't Live Without It*. Social Distortion were up next with the tightest security I've ever seen at a show. Mike Ness was reported to have received 58 death threats from irate skinheads after he had made some derogatory comments about them at last year's show. If the band was bothered by this, they certainly didn't let it show and judging from the performance it probably enhanced the show. They played a good mix of old and new material, opening with the Stone's song "Backstreet Girl" and doing the incredible "Story of My Life" from the new album along with such Social Distortion classics as "Prison Bound" and "Mommy's Little Monster." All in all, it was a very enjoyable evening and I'm looking forward to seeing Social Distortion next year. Finally, out to check out a Gainesville band I've been hearing a lot of positive things about. I'm referring to Bumble. They played at a party down in Lutz with a slew of local bands. They are a really entertaining trio that play music in the vein of the Chili Peppers and Finch. Next time they're in town, check them out. They will probably get signed to a major label but until then you can see them for free at one of 20 Scatterbrain brought to you at the Special Events Center at USF's brand new cool new venue; it's big, has a balcony and a huge stage. It's a thousand times better than the Empty Keg. The Grassy Knoll

vocals not quite as refined as Peter Murphy. The lyrics deal with dark, emotional feelings and these guys really get into playing, almost attacking, their instruments. The Witch Doctors have a six song cassette entitled *Tales From the Whirlpool* that should be at local independent record stores this month, so check it out and support local music. After the Witch Doctors it was off to the new and improved Swamp Club, which is now called Iguanas, to see the mighty Psycho Tribe. They played two really powerful sets and if there's a band in Florida that are as tight and strong as Psycho Tribe, I have yet to see them. They will be playing out a lot more now since guitarist Frank has recently returned from Europe. Check them out when they play the area.

Summertime is upon us vacating a lot of records besides New England the Block and Madonna are being released. South Bronx rockers 24-7 Spyz released *Gumbo Millennium*, the follow-up to their brilliant debut album entitled *Harder Than You*. The new album doesn't have the unbridled raw power of the first release but it's a good follow-up with the Spyz expanding their musical horizons. It's more thoughtful and diverse than the first LP. Hopefully, they'll be playing down here again at a venue that has more tolerance and respect for alternative audience. This time, maybe the club won't pull the plug on them after 20 minutes cause they don't have bills that tick 'n' talk. It's more than time to step up to launch of spank all metal morons. Nick Cave & The Bad Seeds have put out *The Good Son*. This is nothing like the chaotic noise of the Birthday Party, but after a few listens it really grows on you. Nick has a way with words. This is a well thought project in its simplicity. Somehow, though you get the idea that Nick is pulling the wool over our eyes and getting the last laugh. Consider who he's teamed up with: Bilka Bargeld, guitarist for German industrial noise giants Einstuerzende Neubauten; Kid Congo Powers, ex Cramps guitarist; Nick Harvey, hold-over bass player from the Birthday Party and Thomas Wydler on drums. These guys are capable of something a lot more intense than this subdued project. The Dead Milkmen may be signed on a major, but they haven't lost their snide sense of humor on *Metaphysical Graffiti*. Personal favorite on this 14 song CD are "In Praise of Sha Na Na," "Methodist Coloring Book" with lyrics that go "don't color outside the lines or God will send you to Hell" and the aptly titled "Anderson, Wakeman, Buttholes and How!" which is a great put down of the band Yes. Well, buckos that should about do it for this month. Any alternative bands out there that have material, send it to Thrust, with big letters, in care of Stiff, and I'll give it a short and to the point review. One more thing, since it's election time in Florida. I'd like to leave you with a quote from Billy Bragg: "Your action affects the entire world, please vote and be more careful this time."



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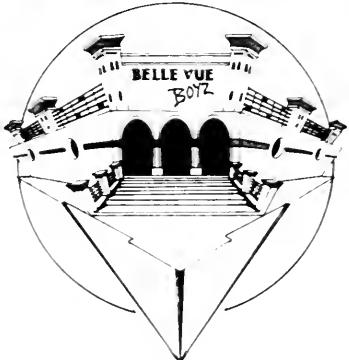
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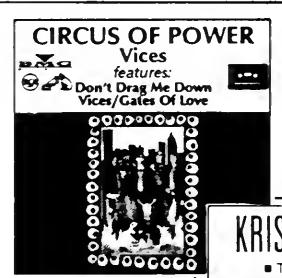


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Prong, Prong a Prong

by Mark Phillips

Thrusting out of the reeling vortex of New York's post-punk speed metal scene come PRONG; guitarist/vocalist/songwriter Tommy Victor, bass-man Mike Kirkland and percussionist Ted Parson's compose a street-savvy three-piece hell-bent on rewriting the rules of metal. On *Beg To Differ*—the band's first major label release on Epic—the ferocity of PRONG's attack is matched by the surgical precision of the arrangements, production, and lyric construction. Counting Iggy Pop, Lisa Robinson, Vernon Reid and Corey Glover among its fans, generating international ink from *Kerrang!* to *Mademoiselle*, and having their riffs grafted into the theme music for MTV's *Headbanger's Ball*, PRONG is truly a band whose time has come.

THRUST: PRONG has a definite angry edge. Do you consider Tommy Victor an angry man?

VICTOR: Oh yeah. Definitely.

THRUST: What are you specifically angry about?

VICTOR: Everything.

THRUST: I see ... I hear MTV is using your music as part of the *Headbanger's Ball* theme?

VICTOR: Yeah, when they show the logo, between commercials, they have one riff from "Lost and Found." And when they roll the credits at the end, they loop a riff from "For Dear Life."

THRUST: How did this come about?

VICTOR: When MTV was doing a whole new logo change for *Headbanger's Ball* and redoing the intro and credits, they were looking for new music. Somebody at MTV suggested they use PRONG. We were a whole new sound and got the job.

THRUST: Has that helped you out?

VICTOR: I don't think so. Not many people realize what it is. It's just something interesting. I don't think that it really means that much.

THRUST: Didn't you showcase some of your work recently for the Brooklyn Academy of Music?

VICTOR: Yeah, the Brooklyn Academy of Music puts on this festival called *New Music America*. It's sort of an avant-garde festival. The main show is at the Academy, which is a large, snobby kind of hall. That's where Lou Reed, David Byrne, and Morey Anderson played as part of the

festival. They had little satellite shows. They just picked bands they considered to be the foremost of the avant-garde. One concept night was called—for some reason—*Softcore Explosion* (laughter)! They had us, Blind Idiot God and Napalm Death together on one billing. I don't understand how they came up with the name Softcore Explosion. It's really baffling. I just think somebody mistook Hardcore and called it was Softcore. I don't know.

THRUST: How did it turn out?

VICTOR: That was a pretty uncool show. They had all these avant-garde enthusiasts from all over the world, coming to this festival and they were just curiosity seekers—who had nothing to do with what we were playing. They were just sitting there with their chins in their hands, trying to intellectualize it.

THRUST: It sounds like a bunch of Art Fag types.

VICTOR: Exactly, (laughter) I was just trying to be polite about that.

THRUST: There's no reason for that. This is Thrust Magazine! What's it like working with producer Mark Dodson.

VICTOR: That was great. He's just an amazing character. A genius as a producer and engineer. He really got us off our asses. We recorded the whole record in three weeks. We busted ass. He really cracked the whip. It was a lot of disciplines and it was great. He added a lot of input and we needed someone as forceful as Mark to say, "No that sucks. This is good." He rooted out the crap. Mark is attributed to a lot of the success of this record.

THRUST: How did you come up with the title PRONG?

VICTOR: Well, we wanted to keep away from a title that would pigeon hole us into a style. We avoided the words Dark, Death, Black, Big, Youth, etc... We're a trio, so we thought of the three prong plug and pitchfork. It's kind of industrial sounding. It's also the symbol of the Trident sub.

THRUST: As a final note, is there anything you would like to say to our readers?

VICTOR: I say check us out on tour. We'll be everywhere. Just look for us in Tampa Bay and Orlando area and check out our new album, *Beg To Differ*, on Epic in all three formats.



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The Black Cat

Texas Twister

This kitty got a pleasant surprise recently when fave Texas rockers Sheer Threat made an impromptu appearance at the Rock-it Club last month. But the surprise didn't end there. It seems that some changes had been made since the last time these guys rocked our world. A new bass player, Gil Grenado, has been added to the line up of Eric S. Trent, guitar/keys, Trash, drums, George Grenado, guitar and Kelly ex-bass/lead vocals, allowing for the ham to be let out of the can. In plain speak, Kelly is now free to roam everywhere on and off the stage. Other surprises entailed a more intense stage show showered by a kaleidoscope of color; wardrobe and production wise and a driving "funk groove" added to ST's already original style. Joining the ranks of Sheer Threat classics, such as "King Of The Mountain," and "Sticks And Stones," is "Sweet Tuesday," a song with a very catchy melody that deals with love, and being in love with that white powder. This song is a favorite of this cat who's seen too many fellow felines misplace their priorities due to substance abuse. "Harlem's Burning" has a rap overtone, and is indubitably still a rocker. Look for the Sheer Threat entourage to be pulling through town in mid-July and to be staying at a house near you.

Cat Tracks Etc.

Local rockers Stiletto are searching for a frontman and guitarist to replace the departed Scott Golden and Matt LaPorte. Mr. La Porte states the ever occurring dilemma of "musical differences" as his reason for leaving the band. Matt is in the process of recording a "neo-Classical" instrumental tape due to be released by late summer, as well as getting involved in other studio projects. No word yet on what Scott's future plans are.

A few Henlockmates, Mark Rinaldi (guitarist) and Armond K. Wilde (drummer) are currently seeking other individuals to collaborate with.

Legendary Green has recruited new guitarist Jimmy Watt and has completed their five song project release entitled *Correct Me If I'm Wrong*.

Also some ground breaking news from the Jeteye camp the boys have enlisted a second guitarist recruited from New Jersey, this mystery guitarist will definitely

add to the fever. The cat will have a full interview next month.

Champagne Theatre is making an addition to their entourage in the shape of Steve Hodson, formerly of Wiseguy, on bass. Steve has been habitating in New York and putting his employee talents to use at Sam Ash Music for the past two years. After hearing the new material, bassist Steve decided to come on down and join his long time bud, Danny Leigh and the band. This transgression will bring lead vocalist/bassist Jody out from behind his bass and into your face. The Black Cat welcomes you back, Steve!

Run Away with the Circus

So you expected clowns, elephants, maybe even a death defying stunt on a trapeze? Well think again! Nobody told this cat that the Volley Club was hosting a Circus so naturally I had to investigate. You know me and my curiosities. So off to the big tent I went. You now I haven't been to the circus since I was 12. Peanuts, balloons and cotton candy—but a Circus of Fools? I thought to myself, "Isn't that what a circus does?" Nah, it's the name of a group — Circus of Fools. However when this three-ring entourage lead by ring mistress Rebecca (fair time here guys) pulled into town no one expected to see a high-wire act featuring Rebecca(vocals/guitar) Doug Thomas(guitar) along with Jimmy Lee Richardson (thumpin' bass tom) and although Jason Caren was not in a cage he delivered a wild cat performance. Rebecca does most of the lead singing with Jimmy occasionally helping out, and I'd bet this feline has never been knocked off a fence for singing. The band at the moment does almost all covers (yes we all know that scenario) but on their down hours are plugging away at originals that promise to shake the big top. Hootin' it up and just generally cranking out cool tunes, COF announced an impromptu special guest, half-time show by the now defunct Down and Dirty, who put on the typical drop your drawers performance. It's was obvious that these boys have been riding in the fast lane a little too long and the needle is pegged on E. The cat wishes all the members good luck in their future endeavors. Back to the main attraction — COF will be pulling back into town around the 4th so since the show's never over until the fat lady

Mild mannered cocktail waitresses by day, wild, crazed eyed journalists by night the team known as the Black Cat has been sleuthing through the alleyways of Tampa Bay, knocking over garbage cans, letting the cat out of the bag. Dishing out some seamy portions of groovy gossip about the area's rock and roll bands, the Black Cat is just a whisker away from the ever elusive fishbowl of love.

sings, you should be seeing a lot of Circus of Fools in the Bay Area.

Alley Rats and Back Bar Raps Part I

Recently there has been an influx of feline related band names in the area. For example: Stiff Kitty, Kitty Grinds and Katzye, to name a few. As a matter of statistical fact, Cat or other related terminology has far surpassed Guns as a band moniker. It's obvious that pretty soon someone will call their band Hot Kitty Guns, Gun Cats from Hollywood, or something relevant. "So what," you say? Well, the Black Cat has caught wind of yet the newest litter of felines to hit the streets. Rising from the depth of the gutter, from behind Oscar's can on Sesame Street, is Alley Kat. Who or what are they? As for who they are, PK Skratch (drummer/vocals), Dr. Johnny "Bones" Mallory (guitar), Jack Black (bassist), and Kevin K. Skratch (rhythm guitar/vocals). As to what they are, read on. Curiosity and my natural instinct for adventure got the best of me, as I set on the prowl to discover if these Kats were as tough as the graffiti on the wall claimed them to be. After making some contacts, I headed towards the arranged meeting spot. Not that this kitty's a fraidy cat, but having refined my tastes, I don't take to kindly to pussyfooting around sewer rats and gutter snipes — no matter who is waiting at the other end. In other words, don't keep me waiting. Shortly after, two lone figures strolled in my direction. "Black Cat — glad you made it," said the blonde

one. I sized up the new arrivals as introductions were made. "Jack Black is the name," said the dark stranger, as he held out his hand. "This here is Kevin K. Skratch," he indicated towards his fair furred friend. Pleasantries were exchanged, as I suggested we move to a more comfortable location, preferably indoors. Finding shelter at a cheesy club, we made our way to a secluded booth as loud Muzak penetrated the smoky air (Perkins'" theme song perhaps?). "So why call yourselves Alley Kat?" I confronted. "Well," said Jack, "...we wanted a name that fit our life-style and attitudes. And of course, cats are cool. We're all streetwise, but yet you can still put us in a tux and take us out." Kevin K. Skratch interjected, "We may be scruffy, but we've got street smarts and some class." That's nice, but what about the music? What style of rock-n-roll are you kats into? "We play blues orientated, commercial rock," stated Mr. Black. "With just a pinch of glam," added Mr. Skratch. I mentioned that I had heard Alley Kat was going to be a "showcase only" band. Was this still their intention? "Originally yeah. Our songs and stage show are a strong combination but..." Mr. Black paused to take a drag off his cigarette, "... we wanted to reach more people, get more exposure and basically entwine our lives with this band." With a gleam in his eye, Jack Black added in a husky voice, "We love the alleys and back streets. That's our home, but we'd like to move out and up into the world."



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Savatage Takes Tampa

Months have passed since Tampa Bay's premiere metal band, Savatage departed from this somber city. "Off gallivanting," said some. "Got too big and forgot about their fans in the Bay," cried others. Their goal in fact? To thrust their aggressively filled melodies onto unsuspecting victims in far offlands. In a series of tours that has taken the band to Europe and across this continent with thrash veterans Testament, the band has been voicing their word abroad. And yes, it is being heard. At present, Savatage is headed back for a second Tampa show in support of their over-the-wall Atlantic release, *Gutter Ballet*.

Jon Oliva, frontman, spokesman and of course crazy man, had a chance to check in from a tidy hotel room somewhere in America and discuss the rumors about the band and clarify the information that Thrusters have been asking for.

Of course, everyone heard the story that the Savatage clan had been in a serious fight somewhere in Texas. By the time the story had gotten to Florida, it went something like this: Jon had amnesia and was blind in one eye and Steve "Dr. Killdrums" Wacholz had his hand so severely crushed that he would never play drums again. Ah, another case of the *Spider eggs in the Bubblegum Rumor Department* at work.

Confident and coherent, Jon reassured me that the band is doing just fine, so much so that their altercation did not even cause the band to miss one performance. "A little riot broke out at this club that we went to (after our show) in Texas," Jon explained. "It was packed with these over steroid security guys. One of our crew guys was talking to one of the goon's girlfriends. They got pissed off, punches started getting thrown, so I walked over to see what was going on and someone clubbed me from behind with a blackjack and sent me to the hospital. Steve got popped also. Basically, everyone's OK and we're suing them and all that happy stuff."

With that issue settled, Savatage wants everyone to know about the exciting things

happening in their career. It seems that the ten year struggle that the Florida natives had gaining national attention and respect is coming to a close, allowing the band the most financial and creative freedom that they have had in their tumultuous career. As far as success, Jon had this to say. "It's no secret that we've gone through some very rough times. Earlier in our career, we were hooked up with some bad people in the business world. It ended up costing us a few years of our career. You live and learn. Everybody makes mistakes. Thankfully we were strong enough to keep together. Now we finally have good management and people behind us who at least have a clue of what's going on. We spent five years of our career trying to find the right people. It's not all sex, drugs, and rock and roll. Well it is, but

always going to stay ourselves. The recognition may have taken a little bit longer, but it's the long run."

Jon Oliva is also excited about the second video from *Gutter Ballet*, which is "When the Crowds are Gone," a ballad which rings of true Savatage spirit yet also shows the band's mature diversity. "The concept of the video is interesting. It revolves around this old gothic theater, reminiscent of the one on the cover of *Gutter Ballet*. It's a live video—and you have to see it to understand—but it has a lot of special effects. I haven't seen the final edit but it's going to be hot. Look for it on Headbanger's Ball real soon."

Of course, the band is returning to Tampa on July 20th at

Jannus Landing for what

Jon describes as "...a homecoming. I think we're going to throw a huge party since it's the day before my birthday. We're looking forward to it and want everybody to be there. If you missed us at the Testament show, or even if you were there but were bummed that our show was limited, then get on down and party with us. We're playing songs from our whole career. It's almost a two hour show with all of our gear, all our special effects, the big drum set and the whole nine yards."

On the 28th of June at the world famous Palace in Hollywood, the band recorded their first live album, tentatively titled, *Vicious Experience*. (note: This was also the tentative title for *Hall of the Mountain King*.) The project will include songs off of *Sirens*, *Dungeons*, *Power of the Night* and the last two albums, *Hall of the Mountain King* and *Gutter Ballet*. The meat of the album is older material. "We wanted to put the older stuff out live like "City Beneath the Surface," "Dungeons are Calling," "Sirens," "Power of the Night"—all that old stuff on a *real* live album. You can get those songs live on bootleg but we wanted an official release." And will the album sound as close to a live performance as possible? "We're not going to be doing a lot of layering at all.

After a triumphant homecoming, it's back on the road to Europe for some theater dates in support of *Gutter Ballet*. Upon release of the live album, the band will continue to tour until the holidays. Then, it's back to the studio for the follow-up to *Gutter Ballet*. "I don't really want to tour during the winter again," Jon emphasized. "Neither does anyone else. We'll probably record in January and February and hopefully have a new studio album out by March or April, 1991." The band has been writing on the road and has tons of new material to entice Floridian and international fans. "We could take three weeks off right now and make a studio record, but we want to see this record through and get the live album out. *Gutter Ballet* has only been out for four months. There's still a huge momentum left."

Jon and Savatage see a very important result from their long tours: new fans. "People who have never seen or heard us come out because their friends are coming out. We turn them into full blown Savatage heads. That just spreads by word of mouth. They tell their friends and so it goes down the line. Of course MTV always helps to broaden your audience" Jon continued. "The response we've been getting on tour has been real responsive. You'll always run into those out of the way backward towns where you just get routed through. And for new fans, those who have never seen Savatage perform, the reaction is similar. They come up to us and can't believe that we sound so close to the studio album as we do live. They're blown away that we can reproduce the album so closely. That's the basic comment we get and that the show is very fast paced except for the one ballad, "When the Crowds are Gone." That's the only time in the set when we give the audience a chance to breathe. We get the audience involved, we have a good time, and we have fun at what we're doing. When I see people jumping up and down and smiling, then I know I've done my job. Don't get me wrong. I enjoy seeing people thrashin' and getting crazy, but there's nothing like a smile."

Savatage enjoys a divergent audience—one which can appreciate the lighter as well as heavier music. "It's funny, but we're getting new fans off the mellow stuff and then they begin to like the heavier stuff. And, the real thrashers are beginning to like songs like "When the Crowds are Gone" and "Strange Wings." We're definitely crossing over."

For the bands in Florida who are just starting off in the business, much like Savatage did ten years ago, Jon had this to say: "You've got to stick to your guns, be original, and don't jump on any bandwagons because bandwagon bands never last. You might make a record and a tour, but it will fall apart if you don't have good management and honesty in your music. And you've got to be patient. It's a long road; you're not going to make it overnight. I've been doing this since 1980. Unless you get real lucky, it's going to take years, so the younger you get into it, the better."

On a final note, Jon forewarns all concerned about the upcoming metallic mayhem at Jannus Landing. "Basically, all we want to say is we hope everyone's ready to get nuts on July 20th. It's a celebration. It's my birthday. It will be total bedlam. Jon Oliva's birthday party in St. Pete. Let's get crazy people and we'll see ya on the 20th."



there's so much more. And it took a while to build up our fans. We're not a bandwagon band, we're doing our own thing. We've always been ourselves, and we're

Now that we have Chris, our second guitarist, it's easy to fill the sound out onstage. We're not going to go do any overdubs in the studio. I'd really rather not do that."

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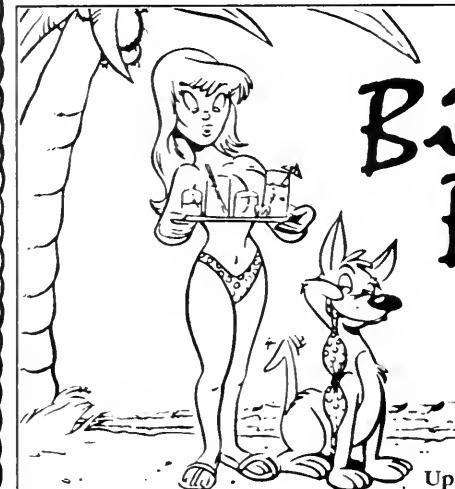
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